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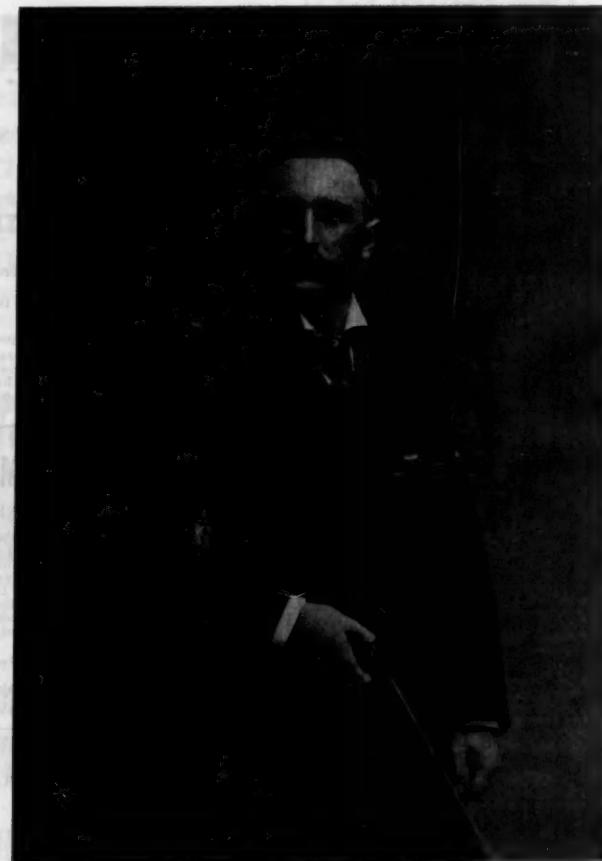
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Emilie Ambre	Margaret Reid	Christina Dossert	F. W. Riesberg
Emma Thurby	Emil Fischer	Dora Hennings	Emil Mahr
Teresa Carreño	Merrill Hopkinson, M.D.	A. Stanley	Otto Sutro
Kelllogg, Clara L.—9	E. S. Bonelli	Ernst Catenhusen	Carl Faellen
Minnie Hauk—8	Paderewski	Heinrich Hofmann	Belle Cole
Materna	Stavenhagen	Emma Eames	Carl Millöcker
Albani	Arrigo Boito	Emil Sauer	G. W. Hunt
Emily Winant	Paul von Jankó	Jessie Bartlett Davis	Georges Bizet
Lena Little	Carl Schroeder	D. Bremsteiner-Petersen	John A. Brookhaven
Mario Celi	John Lund	Willis Nowell	Edgar H. Sherwood
Andrew Carnegie	Edmund C. Stanton	Augustus Herold	Porter
James T. Whelan	Heinrich Gudehus	Xavier Hincapie	F. H. Torrington
Edmund Strauss	Charlotte Huhn	Gustav Boettel	Carrie Hun-King
Klemens W. Everest	Wm. H. Rieger	W. E. Haslam	Pauline l'Allemand
Jenny Broch	Rosa Lind	Carl E. Martin	Verdi
Marie Louise Dotti	Henry E. Abbey	Jennie Dutton	Hummel Monument
Marie Jahn	Maurice Grau	Walter J. Hall	Berlioz Monument
Furcs-Madi—8	Marion S. Weed	Conrad Ansorge	Haydn Monument
John Marquardt	Teresina Tua	Carl Baermann	Johann Svendsen
Zélie de Lussan	Lucca	Emil Steger	Strauss Orchestra
Blanche Roosevelt	Ivan E. Morawski	Paul Kalisch	Anton Dvorak
Antonio Mielke	Leopold Winkler	Louis Svecenski	Saint-Saëns
Anna Bulkeley-Hills	Costanza Donita	Henry Holden Huss	Pablo de Sarasate
Charles M. Schmitz	Carl Reinecke	Neally Stevens	Jules Jordan
Friedrich von Flotow.	Heinrich Vogel	Dyas Flanagan	Albert R. Parsons
Franz Lachner.	Johann Sebastian Bach	A. Victor Benham	Ther' e Herbert-Foerster
Heinrich Marschner	Peter Tchaikowsky	Mr. and Mrs. Carl Hild	Bertha Pierson
Edmund C. Stanton	Jules Perotti—2	Anthony Stanhope	Edo Sobrino
Heinrich Grünfeld	Adolph M. Foerster	Moritz Rosenthal	George W. Mason
William Courtney	J. H. Hassell	Victor Herbert	Padeloup
John Staudigl	Theresa Martin	Martin Roeder	Anna Lankow
M. Bremsteiner	Clara Poole	Joachim Raff	Max Powell
Mr. Minnie Richards	Pietro Mascagni	Felix Mottl	Max Alvary
Arthur Friedheim	Richard Wagner	Augusta Ohström	Joseph Hofmann
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Mrs. Helen Ames	Rudolph Aronson	Hermann Winkelmann	
		Donizetti	

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NEW YORK, WEDNESDAY, JANUARY 27, 1892.

HERE is the latest about Rubinstein's projected visit to this country from last Sunday's cable to the "Herald":

All rumors to the contrary, Anton Rubinstein has neither refused nor accepted the offer made to him by Manager Abbey to play in America next year. The letter, which has been courteously shown me, states that Rubinstein will give his final answer by July 1. Meanwhile a heavy sum has been deposited in a Berlin bank pending the answer of the famous pianist. If he accepts Abbey's offer he will appear in New York November next, the terms being those already announced—£35,000 for fifty concerts. Rubinstein, who has left Dresden, will arrive in Berlin on February 8, and will play at a charity concert there on February 5. Every seat for this concert has already been sold.

One thing practically settled is that the pianist will not return to live in Russia, this step having been finally determined upon owing largely to domestic troubles. The persistent persecution of the Jews in Russia has also, it is said, considerably helped him to come to this decision, even in his sixty-third year.

RICHARD WAGNER is making rapid strides outside of Germany. "Lohengrin" was so pronounced a success at Paris that Bertrand, the new director of the Grand Opera, has concluded to go to Vienna in February on the occasion of the first production there of Massenet's "Werther," and to engage Van Dyck for a future French production of "Die Meistersinger" at the Paris Grand Opera.

From Milan the news is received that "Tannhäuser" met with tremendous success at the Scala recently, when Scheidemantel, of Dresden, was the "Wolfram;" while in Turin "Die Walküre," which had not been heard there since the days of Angelo Neumann's traveling Wagner theatre, is being given there in Italian with pronounced success.

HEINRICH DORN, formerly conductor of the Berlin Royal Opera House, died at the German capital a fortnight ago in the seventy-ninth year of his age. He was an inveterate worker, and after he abdicated his post as conductor he took up the pen to write about his art. But for the last three or four months he was laid up with sickness and old age. He was born at Koenigsberg in 1804, and studied music under Berger, Zelter and Bernhard Klein. Afterward he conducted the theatre orchestras at Koenigsberg, Leipzig, Hamburg, Riga and Cologne, and in 1849 as successor to Nicolai, together with Taubert, was engaged as court conductor of the Berlin Opera House, which important position he held

until 1869, when he was pensioned. Wagner found in Dorn, whom he had met in Riga, an early friend and advocate; but later on Wagner's artistic aims and achievements grew past Dorn's musical comprehensions and he fought him in many severe polemic writings. As a composer Dorn has left a number of operas, one of which, "Die Niebelungen," was produced, not without success, at the Berlin Opera House in 1854, but which has since disappeared. His *Lieder*, however, are much better, and some of them, which are quite charming, will hold their places in modern concert programs. Heinrich Dorn was distinguished by a rich musical nature and great learning; but, after all, his was more of a critical than of a productive nature. He was honest and straightforwardness personified, and these qualities shone in all his writings. Peace be to his ashes!

THE Cincinnati "Courier," a bright musical monthly, edited by George H. Krehbiel in the interests of the Cincinnati College of Music, contains the following bit of wisdom that might safely be put in the pipes of some local pianists and well smoked:

The newspapers sometimes say funny things about art and artists, but the funniest we have seen in a long while was the statement in a morning journal to the effect that some of our local pianistic lights could teach Paderewski how to play Beethoven, Schubert and Schumann. The assertion is manifestly absurd, and its author has made himself ridiculous in the eyes of the musical public without doing our pianists any good. One poor, deluded fellow, though, encouraged by the printed remark, has boldly declared that in a contest between himself and Mr. Paderewski for the supremacy in interpreting Beethoven the Polish wonder would be sadly and shamefully beaten. We are glad to know that this pianist—we will even call him an artist—has such an exalted opinion of himself and his powers, but it does seem to us that in such a contest, if Mr. Paderewski were allowed to play first, the piano would absolutely refuse to speak for the other fellow. It is a pigmy bragging about what he would do with a giant.

Why doesn't the "Courier" give names? It makes much more interesting reading. New York is full of piano players who think they can give points to Paderewski on Beethoven and Bach playing; and there is no need of withholding their name—it is legion.

THE Cincinnati "Courier" prints an old joke about Wagner, the quality of which, like all good old jokes, improves with years. Here it is, with some new instrumentation, but the theme the same theme as of yore:

Since the advent of Mr. Nikisch in our concert rooms the objection to Mr. Thomas as an orchestral conductor on the grounds that he invariably uses the score—or, at least, has it before him—of the work the band is playing has frequently been urged. It was thought by a few persons, masquerading in the guise of music critics, that after his long career before the conductor's desk Mr. Thomas was unable to direct a symphony or a suite or an overture successfully without the notes—that is, from memory. The cry at one time became so loud that the great conductor felt that it was necessary to stop it, and he did most effectively by playing several concerts without a note in sight. The objection was of the silliest kind, and on a par with that of certain London critics against Wagner. In this case, however, the conditions were reversed. Wagner, they insisted, was a miserable failure as a conductor, because he depended upon his memory rather than upon the score in his interpretations. It was the easiest thing imaginable to find fault with the master's readings. The tempi and phrasings were oftentimes incorrect, and frequent lapses of memory were noticeable. The critics implored him to use his notes. He did, and after a superb performance of Beethoven's "Pastoral" symphony these wise men crowded around Wagner and congratulated, thanked and complimented him most effusively. The composer listened, intensely amused, and after their enthusiasm had spent itself he invited them to examine the score which was still upon the desk. They accepted, and to their great chagrin and mortification beheld—not the score of the symphony, but that of Rossini's "Barber of Seville."

FROM one of the columns (not musical) of the "Times" the following was clipped:

There is one class of people to whom a rainy day is a blessing. They are the professional music teachers of the city who have studios where they give instruction. Such of these as are well known and popular have a clientele that fills every hour of the day. On a stormy day the chances are that not one in four of the pupils will show up for their lessons, this being especially true in the case of young ladies and girls. The result is that the teacher has practically a day of leisure.

But he loses all that he would have earned had the day been fine? Not at all. Every lesson is charged for just the same as if it was given, and it is right that it should be so, or there would be no protection for the teacher. He gives a certain hour of a certain day to each pupil and he is ready to perform the part of the contract which he undertakes. If the pupil is not present, through sickness, indisposition or a desire to make a call, attend a matinée, or do some shopping, he must charge for the time just the same, for having held it in reserve for a special purpose it cannot be profitably used by him otherwise.

So whenever torrents of rain are pouring down from a leaden sky, the professional music teachers of the city will, as a rule, be found in their studios enjoying that leisure which is so delightful when combined with the knowledge that the income is not cut off by its indulgence.

And why shouldn't they enjoy that leisure? The life of the music teacher is a hard, unthankful one at its best, and if pupils were allowed to say when they would take their lessons the income of a teacher would be seriously impaired by the end of the season. That very restrictive clause, which should be in every contract bill of a professional teacher, is the

only guard he or she has against the caprices of a pupil or the vagaries of the great American weather prophet, Farmer Dunn. Another point every self respecting teacher should insist upon is that a bill presented should be honored when the quarter is half concluded. This is only an act of justice.

LAST Sunday's "Times" contained its usual quota of musical good things. Read this about the company now performing at the Metropolitan Opera House:

There's nothing like having an Italian opera company truly Italian while you are about it. Mrs. Patti is not a member of Messrs. Abbey, Schoeffel & Grau's congregation of talent, but she is the most famous living representative of the Italian art of song. Her name is Adele Maria Juan Patti. She's a Spaniard, born in Madrid in 1849. Mrs. Alibani is a French Canadian. She was born in 1860, and her name was originally Marie Louise Cecilia Emma Lajeunesse. Little Lehmann is a German. She has not any other names except Kalisch, and that is an acquired one. She was born in 1848 at Würzburg. Her successful débüt in England in 1860 was "Violetta" in "La Traviata."

Emma Eames is an American. She is too young to have her age told. Scalchi was born at Turin in 1850. No one knows how old Miss Bauermeister is, but she was singing in opera when Tietjens was in her glory in 1861. The Ravagli sisters are Italians.

Jean de Reszé was born in Warsaw, Poland, January 14, 1852. He was originally a baritone and was successful as "Don Giovanni," "De Nevers" and "Valentine." He became a tenor in 1879, his first tenor rôle being "Robert." His brother, Edouard de Reszé, was born at Warsaw, December 23, 1855. Jean Lassalle was born in 1860, and he is genuine French. Of these three men the smallest is Jean de Reszé, who stands 5 feet 1 inch in his tights.

Auguste Charles Léonard François Vianesi, conductor, was born in Leghorn, November 2, 1857, but became a naturalized Frenchman in 1885. Of the three managers Messrs. Abbey and Schoeffel are Americans and Mr. Grau is a Frenchman. Mr. Abbey began life as a cornet player, which accounts for the skill with which he fills the trumpet of fame. Their work is at present divided as follows: Mr. Abbey is personally superintending the tour of Sarah Bernhardt, Mr. Schoeffel that of Patti, and Mr. Grau that of the opera company. Mr. Schoeffel is having the happiest time.

OPERATIC RUMORS.

IT has been a week of rumors at the Metropolitan Opera House. Rows, numerous and varied as to quality and quantity, have undoubtedly been going on, and wherever there is a row there is a leakage of the occurrences somewhere, hence the rumors above alluded to. The New York "Herald," which may justly be dubbed the official organ of the present management of the Metropolitan Opera House, and which has distinguished itself this season by an assorted series of attacks on anything Teutonic, actually had to contradict a rumor last week that the De Reszé's were about to sail for Europe in consequence of a row with Mr. Grau, Dame Rumor again asserting that the row was a pecuniary one. However, as the De Reszé's, Mr. Grau and the "Herald" all denied it, of course it was not so, despite the fact that a well-known stockholder is credited with having given the rumor birth. Another, and a much more startling rumor, was to the effect that a large majority of the stockholders of the Metropolitan Opera House, dissatisfied with the manner in which things are being conducted, are considering the offer of an outside syndicate of wealthy gentlemen who propose to put German opera on the boards of the house next season in first rate style. It will have to be in the best style, for the opera loving public are disgusted, not only with the present season of opera, but also with the last season of German opera, which, with the exception of Anton Seidl and his orchestra, really deserved some of the hard things said about it. This same public will no more endure ducal imitations of Meyerbeer than it will Bellini or Donizetti. It wants a good ensemble, which comprehends of course a good orchestra and conductor.

The season so far at the Metropolitan Opera House has been a pecuniary fizzle, though last week the houses were better.

Justice must be done to the excellence of the male cast in "L'Africaine," wherein the De Reszé's and Lassalle proved themselves a trio of great artists; but who wants to hear "L'Africaine?" A truthful but abnormal echo answers, "not the galleries," which have been ominously empty this season.

There is little use of the "Herald" trying to foist such an absurd statement that last season at the Metropolitan Opera House the house was nightly papered.

It is no use. Italian opera on the old lines must go—in fact, has gone—and its galvanized corpse has made but horrid leers and grimaces at Messrs. Abbey and Grau thus far. How true the above rumor is true cannot be guaranteed. Another delightful story is that the gallant and only Col. Henry Mapleson will occupy the house next season with a company headed

by Melba, of Orleans fame. But nobody believes this story, which has a truly Maplesonian flavor.

The best thing to do is to let the stockholders find out, by cold, hard experience, that New York does not want Italian opera and that it does want German opera. There is no truth that the Metropolitan Opera House will be sold or used for any other purpose than operatic performances.

MR. WOLFF AND PROGRAM MAKING.

THE German press is fast becoming generally interested in the subject of Manager Wolff, of Berlin, his monopolistic tendencies and the abuses he makes of his powers. The Hamburg "Nachrichten," one of the most independent as well as most important of German newspapers, it being Bismarck's official organ, has this to say after a recent concert given at Hamburg by Amalia Joachim:

As regards the composition of yesterday's program, it offers opportunity for much more serious performances than that of the third evening. We will not discuss whether it was urgently necessary to give so great a space to Franz Liszt, although this question becomes important when we see that a Liedersänger of the importance of Jensen was represented only by a single number, and that not one of his best. Did Messrs. Reimann and Wolff not know "Lieder" like "O Lass Dich halten," "Mürmelendes Lüftchen," "Mari" or "Lehn' Deise Wang?" Or, can Reimann, by chance, believe that a Liszt stands higher than a Jensen? We know that Reimann is a Lisztianer *sans phrase*, but in the preparation of such a program all one-sidedness ought to be avoided. Jensen is, with Robert Franz, one of the most illustrious representatives of the German *Lied*—that is, of the *Lied* constructed in the form that has arisen historically and been normally developed, and which seeks and finds its strength and power in its lyrically tuneful contents. The program maker has had little regard for this fact. Still more strongly must we give expression to our regret and surprise that Robert Franz, the greatest and most important *Lieder* composer, and the most inspired arranger of older melodies, received a very modest place in the programs of the four *Lieder* evenings.

This defect in the program arose from the circumstance that some of the sixteenth century *Volksleider*, arranged by Franz, could not be taken from the selection published by Simrock, as the music dealer, Leuckart, of Leipzig, did not permit them to be reproduced. We cannot altogether blame the last named gentleman for this, for if Simrock wished to sell together and not separately both of the two published parts, there was neither pleasure nor profit in Leuckart's contributing to push the sale in any way. The fact that a Robert Franz can thus be thrust to the rear is thus seen to have a peculiar background, which is brought into high relief by the omission in Reimann's programs. There was not, there could not be, any artistic reason for assigning only a moderate space to the greatest living *Lieder* composer, but merely music sellers' interests. This cannot be sufficiently deplored for the sake of German art. That Wolff, of Berlin, who is striving to monopolize our world of music as the French Government monopolizes tobacco, tries to exercise an influence on the maker of the programs in concerts given by the artists whom he represents is known from a communication sent by Mrs. Joachim to the "Kreuz Zeitung," in which she states that Mr. Wolff took part in selecting her program. In the first fly sheet of the "Kreuz Zeitung," December 6, 1891, it is mentioned, moreover, by the musical critic that a black list exists in which the tabooed composers are named.

If this be the case we cannot but characterize it as a disgrace to German art and German artists; but we can hardly credit that business capacity has so far made itself master of the field of music. We won't, however, agree with the critic of the "Kreuz Zeitung" when he concludes that art would be much better off if Mr. Wolff would content himself with pocketing his commissions and not troubling himself with things which do not concern him and of which he knows nothing. We can—the critic of the "Kreuz Zeitung" continues—characterize his influence on the music life of the present as nothing else but harmful, and ascribe to him, for the most part, the blame for the present intolerable condition of our musical affairs. To counteract such influence is the duty of respectable journals.

Massenet's Latest.—Jules Massenet is going to write a new opera entitled "Thais," the libretto of which is from the pen of Louis Gallet.

Roeder's "Ruy Gomez."—"Ruy Gomez," a musical comedy by Martin Roeder, now in this country, will be produced for the first time at the Prague Landestheater by the end of this month.

Schroeder's "Aspasia."—Prof. Carl Schroeder, of Sondershausen, has finished an opera, "Aspasia," the libretto of which is not founded upon the story of the old Aspasia, but deals with an entirely modern subject.

THE RACONTEUR.

Prince, it is surely as good as a play
To mark how the painters and poets agree;
But of plumage æsthetic that feathers the jay,
"Intense" is the adjective dearest to me.
—*"Envoi"* of Andrew Lang's "Ballade of æsthetic Adjectives."

FEELING a bit satiated with older forms of music (I had been to hear "Norma" recently), I was trying to keep a cigarette alight with my temperment, but the said temperment (with a large T) not responding as fierily as I desired it to, I yawned, turned my back on myself and tried to kill time by playing the piano. Outside, the snow mocked at the earth for being so big, heavy and brown, and the earth mocked back by daubing every flake with dirt the moment it fell. "No use," I said, "I can't endure Gotham to-day. I will press the button and let my astral soul do the rest." Then, suiting the action to the word, I pressed that symbol of eternity which is set forth in the holy "Rig-Veda" (or in any other sacred turnout), and was instantly transported to Paris to the Théâtre d'Art. I won't tell you how I did this trick of astral projection, Sâr Diego de Vivo knows, and he, as everyone is aware, was a hierophant in the lost city of Atlantis, and who, just before it was struck by Ignatius Donnelly's comet, took flight on the pinions of his imagination and side whiskers and thus escaped. To him I owe much esoteric knowledge, for, as his title, "Sâr," indicates he is one versed in holy mysteries. I left my earthly body gazing at the combat of snow and sewer, while my astral self winged its way to Lutetia.

I was not long in getting to the City of Earthly Delights and, dispensing with the slight formality of buying a ticket, I ensconced myself in one of the loges, quite unseen by the large party already assembled there (for the astral body has no need of a tarn helm—it is visible or invisible at the will of its owner), and waited for the mysterious rites to begin. My readers are perfectly familiar with some of the phases of the new art movement in Paris, where a band of bold spirits aim at not only a synthesis of the known arts, but also seek to discover new subtle arts calling into play all the senses, and giving them as a complete whole a sort of an artistic bath, wherein the soul is submerged utterly and the senses deluged with intense delights. To such a performance I had hastened, for strange rumors had from time to time reached me in philistine New York of the doings of this cénacle. Its members names were all unfamiliar to me. I knew that it would be impossible for me to gain admission to the Théâtre d'Art on a first performance of the mystery, even the police were deprived of their press tickets, so I had hazarded the bold experiment of astral projection, fearful, however, that Sâr de Vivo might discover me and call me back, because I was yet an unripe beginner and knew not the meaning of all the darkling secrets I so carelessly juggled with. I was safe anyhow in the theatre, and with beating pulses awaited the commencement of the mystery.

The theatre was plunged into an orange gloom, punctured with tiny balls of violet light which blinked daintily and intermittently. The dominant odor of the atmosphere was Florida water with a florid counterpart that reminded me somehow of bacon and eggs. Understand me, I do not wish to jest at all, that was the mélange that appealed to my nostrils, and though at first blush it seems hardly possible that the two dissimilar odors could ever be made to modulate and merge, yet I had not been indoors ten minutes before the subtlety of the duet was plain to me. Bacon has a delicious odor, and, like a freshly cut lemon, it causes a premonitory tickling in the palate and little rills of hunger in one's stomach. "Aha!" I cried (astrally, of course), "this is a concatenation of the senses never dreamed of by Plato when he fashioned his republic."

Hush! The languid lisp of those assembled about me drifted into little sighs and then a low, long drawn out chord in B flat minor, for octoroons, octopuses, quadroons, shofars, tympani, Bernsteins and piccolos sounded; immediately a chorus of male sopranis blended with this chord, but they sang the plain chord of A major, and the effect was one of vividity—it was a dissonance but a *pianissimo* one, and it jarred on my ears in a way that made their drums warble. Then a low burbling sound ascended to me. "The bacon frying," I thought, but I was mistaken. It was caused by the hissing of a sheet of carmine smoke which slowly upraised on the stage as it melted away, the lights in the auditorium turned green and topaz and an odor of jasmine and stewed tomatoes fell about me.

My immediate neighbors seemed to be swooning, for they were nearly prostrate, with their lips glued to a rod that encircled the house. I grasped it and received a most delicious thrill that was probably electrical in its origin, though it was velvety pleasure merely to touch it and the palms of my hands ached exquisitely afterward. As I touched this rod I noticed a little mouthpiece to it, and thinking I might hear something, applied my ear to it. It became wet instantly. That was evidently not the use to which it was to be put. After inspecting it again I put my

finger to it and cautiously raised its moist end to my mouth. "Heavenly," I murmured, "What a place," and then, losing no further time in useless parleying with myself, placed my astral lips to the mouthpiece and took a long, strong pull.

Gorgeous was the result. Gumbo soup, as sure as I now write. Not your thin New York stuff, but the genuine old gumbo soup that one can't find outside of the State of Louisiana, where old negro "mammies" make it to perfection.

Just as I got the gumbo nocturne in my throat a shrill burst of brazen clangor from the orchestra roused me to what was going on on the stage. The steam had cleared away and showed a rocky and woody scene, the trees all sky blue and the rocks a deep Nile green. The orchestra was playing alone, something that sounded like the prelude to "Tristan." But strange odor harmonies disturbed my enjoyment of the music, for so subtly allied were the senses in this new temple of art that a single smell, taste, touch, vision or sound jarred on the meaning of the whole. The almost weird interfusion of the senses took my breath away, but full of gumbo soup as I was (and you have no idea how soup discommodes one's astral stomach) I stuck bravely to my post, determined to get some clue to the meaning of the new dispensation. The stage still remained bare, though the rocks, trees and shrubbery changed their hues about every twenty seconds. At last, as a blazing vermillion struck my tired eyeballs, and the odor shifted to that of decayed fish, cologne and dried corn, I could stand it no longer, and, turning to my neighbor, I tapped him on the shoulder and politely said: "Can you tell me the name of the play, piece, morceau, symphony, stuck, odor, sonata, picture, drama, 'cooking,' comedy, or whatever you may call it, they are about to perform?" The young man I appealed to looked about him into space—I had foolishly forgotten that I was invisible—clutched his throat, screamed aloud "Mon Dieu! still another form of aural pleasure," and was carried out full of vertiginous fits.

Realizing the folly of addressing humanity in my astral shape, I sat down in my corner and watched the stage. Still no traces of humanity; the scenery had faded into a dullish dun hue and the orchestra was playing a Bach fugue for oboe, lamp post (transposed in E flat) and accordions in F. Suddenly the lights all went out and we were plunged into blackness that actually pinched, so drear, void and black was it. A smell of garlics made everyone cough, and then, by a sweep of some current, we were saturated with the odor of white violets, the lights were tuned in three keys, violet, yellow of eggs, *marron glace* and the soup supply shifted to whiskey sours. "How subtle these contrasts are," hiccupped my neighbor, and I acquiesced astrally. Then at last the stage became peopled with one person, a very tall old man with three eyes, high heels and a deep voice. Brandishing his whiskers aloft, he muttered curiously:

And hast thou slain the Jabberwock?
Come to my arms, my beamish boy.
O frabjous day! Calloo, callay!
He chortled in his joy.

"Alice in Wonderland" then was the mystery play and I had come too late to witness the slaying of the monster in its many buttoned waistcoat. How gallantly the "beamish boy" must have dealt the death stroke to the queer brute as the orchestra sounded the "Siegfried" and "Dragon" motives, while the air was redolent of "heliotrope." I greatly wonder, me, what the *potage* could have been at that crucial crisis. My cogitations were interrupted by the entrance of a gallant appearing young knight dragging after him a huge carcase, half dragon and two-thirds pig (the other three-thirds could not appear on account of temporary indisposition). The orchestra gave up the "Abattoir" motive, and instantly rose odors penetrated the air, the electric shocks stopped and subtle little kicks were administered to the audience, who by this time were almost swooning with composite pleasure. The scenery had begun to gravely dance to an odd Russian rhythm and the young man intoned monotonously this verse, making the vowel sounds sizzle with his teeth and almost swallowing the consonants:

And as in unfish thought he stood, the Jabberwock, with eyes of flame,
came whiffling through the tulgy wood,
And burbled as it came, "One! Two!" as through and through his
vorpal blade went snicker snack,
He left it dead, and with its head he went galumphing back.

The orchestra played the "Galumphing" motive from the "Ride of the Valkyrs," and the lights and odors were transposed to a shivering purple.

Then carmine steam ascended, the orchestra gasped a gasp in C major (for corno di bassetto and strings), a smell of cigarettes and coffee arose and then I knew the great banquet of the senses was over.

I pressed my astral button and flew wearily home, wearily and slowly, for I was full of soup and tone, and my

ears and nostrils quivered with exhaustion. When I landed at the Battery, it was just 5 o'clock. It had stopped snowing and an angry sun was getting ready to bathe for the night in the wet of the western horizon. Jersey was etched against the cold, hard sky, and as an old hand organ struck up "Annie Rooney" I threw my cap in the air and joined in (astrally but joyfully) with the group of ragged children who surrounded the venerable organist with shouts, jeers and dancing.

"Après moi, le déluge," after the "Théâtre d'Art"—Dave Braham. It may not be subtle, but it is honest music after all.

PERSONALS.

Richard Arnold.—The subject of the biographical sketch this week, Mr. Richard Arnold, needs no particular introduction to the readers of THE MUSICAL COURIER. He is known to them as a master of the violin for many, many years. Richard Arnold was born at Eilenburg, in Prussia, on January 10, 1845. He came to this country at the age of eight and became the youthful leader of the Columbus, Ohio, Theatre orchestra at the extremely precocious age of eleven. In 1864 Mr. Arnold went to Leipzig, where he studied under David for three years, after which period he returned to this country and allied himself with Theodore Thomas, whose concertmaster he was for seven years. For the last eight years Mr. Arnold has been the concertmaster of the New York Philharmonic Society, of which organization he has been also one of the directors for a period of twelve years, and where, as a soloist, he played Spohr's violin concerto in C minor during the season of 1888-9. In 1878 Mr. Arnold organized the Philharmonic Club. As a teacher of his instrument Mr. Arnold is in great demand in this city and he commands a large as well as most fashionable clientele. His home relations are also musical, as Mr. Arnold married at the Leipzig Conservatory a fellow student, who is an excellent musician and pianist, and who has likewise been heard with success at some of the chamber music concerts of the Philharmonic Club.

Sarasate to Retire.—It is rumored that Sarasate will retire at the end of the present musical season to his estates in Spain, and that thereafter he will appear in public only for charity.

Rubinstein to Play.—Anton Rubinstein will be heard in a charity concert in Berlin in February. He is announced to perform his own concerto in E flat.

Niese's Bequests.—Carl Niese, the well-known Dresden music critic, died recently and left 8,000 marks each to the chorus and orchestra of the Dresden Court Opera House, and 4,000 to the Platen fund.

Jahn Decorated.—Director Jahn, of the Vienna Court Opera, has been decorated by the French Government with the Cross of the Legion of Honor, on account of his fostering of French musical art at the Austrian Imperial Opera.

Courier Callers.—Among the callers at THE MUSICAL COURIER office last week were Rafael Joseffy, Chas. Burch, Mortimer Wiske and Martin Roeder, who arrived here on the Eider from Europe to take a position as teacher of composition and vocal culture at the New England Conservatory of Music in Boston. Mr. Roeder will unquestionably prove a most valuable addition to the forces of that great institution and to the musical life of the Hub, as he is not only an excellent musician and composer, but also a refined and cultured gentleman.

They Got Some Money.—The "Allgemeiner Deutscher Musikverein" has donated from the interest of its funds as so-called "honorary gifts" 1,000 marks to Felix Draeseke, of Dresden, composer, and 500 marks to Richard Pohl of Baden-Baden, musical littérateur.

Davenport on Rummel.—Mr. Warren Davenport, the eminent Boston music critic, has this to say on the subject of Franz Rummel in the Boston "Daily Traveller":

In the excitement over Paderewski the public must not forget that there is in this country a pianist named Franz Rummel, who embraces more of the qualities of a great interpreter of the classics, as well as the ultra-modern school of composition, than any other player that has been among us since Rubinstein's visit in 1872-3. Rummel possesses the highest form of artistic attainments, has an unlimited technic and is almost alone in the possession of that heroic element marking an individuality that is unknown in many of the most eminent players the world has ever seen. Rummel is the only pianist I have ever heard whose playing reminds one of the breadth and majesty that Rubinstein presents in his interpretations. But Rubinstein stops at no limitation, for his genius imbues everything that he touches with a glowing sentiment, enhancing the value of the composition he plays, while its composer's characteristics are still retained. This heavenly gift has made him the master supreme over all the players the world has yet produced.

News About the Neuendorffs.—Georgine von Januschowsky and Adolph Neuendorff have left for Europe on the Bremen steamer Saale. Mrs. Januschowsky-Neuendorff will sing at several of the prominent theatres in Europe, beginning at the Court Theatre in Mannheim as "Leonore" in "Fidelio," and Mr. Neuendorff intends to make several important engagements for the summer season of the English opera at Mr. Hammerstein's new Manhattan Opera House, for which he is engaged as musical director. They will return to this country at the end of March.

Miss Janotha on Chopin.—It is said that Miss Janotha is to bring out a book dealing with Chopin and his music.

The accomplished English pianist, who, however, can hardly be considered a great Chopin player, will have some difficulty to surpass the monumental work of Professor Niecks on the great Polish composer and his compositions.

Cellier a Procrastinator.—An amusing story is being told concerning the late Alfred Cellier's procrastinating habits. During Mr. Rice's tenancy at Covent Garden the composer was commissioned to write the pantomime music. Boxing night drawing near without bringing any musical numbers, and entreaties and reproaches proving alike useless, Mr. Rice finally wrote threatening to bring an action for breach of contract, and to lay the damages at £1,500. "Send me £500," was the laconic response, "and then sue for £2,000."

Texas Also Loves Him.—The Boston Symphony Orchestra Club gave a very nice concert here on Friday night and played through their regulation program, but an additional number was given that was not on it or "in it." It was the inevitable insolence and quarrel of the director with the local management. The financial result was small, and straightaway the director intimated that he ought to receive the whole amount instead of the 75 per cent. bargained for. The Philo spokesman replied emphatically that he would get precisely what the agreement stipulated and not a nickel more; especially because of his insinuations about the crude state of musical culture in Texas. His organization, he thought, was too good for Waco, else Waco would have turned out in full force. This and many more impertinences toward people whose money he was pocketing was a little too much for the fighting Philo president, and when our reporter came away the abusive director was declining an invitation from the president to accompany him downstairs for a few minutes till he would convince him as Jack the Evangelist convinced the doubter as to the truth of some disputed scriptural point. Much as we would regret not to see such a meritorious group of artists again, we would even bear the loss rather than encourage so contemptible a vilifier of our people. Local managers should look out for him.—"Currant Topics," Waco, January 17.

Huneker-Hinton.—Wednesday evening of last week, at the residence of the bride's parents, James Gibbons Huneker was married to Clio Hinton, daughter of Howard and Lucy Hinton. Mrs. Huneker is a well-known sculptor of this city, having modeled, besides many original works, heads of Anton Seidl, Fannie Bloomfield, Louise Cappiani, Edward O'Mahoney and other well-known musical people. Mr. Huneker is a member of the staff of THE MUSICAL COURIER and has been the music critic of the New York "Reformer" since it started last February.

Miss Von Stosch's Luck.—Miss Leonora von Stosch, the violinist, ought to be a very happy young woman. She has been hampered in her efforts by the possession of an inferior instrument. Last Saturday morning, however, Mr. Gordon McKay purchased from Isador Houser his Stradivarius, and the purchase was made for the purpose of providing Miss von Stosch with a thoroughly noble instrument. The price paid was \$5,000, and though the violin is Mr. McKay's property, Miss von Stosch will have the exclusive use of it. The instrument is vouchered for as genuine by Hart, of London; Lembach, of Vienna, and Weichold, of Dresden. Its date is 1710.

Jacob Gosché.—Jacob Gosché, who will be remembered by many musical people as the manager of the Thomas concerts during several years, died Tuesday afternoon of last week at his house in East Fourteenth street. He was seventy-seven years old and had been connected with musical enterprises since 1850, and for many years was Theodore Thomas' business manager. At one time he was in the employ of Steinway & Sons.

Cornelia Dyas Returns.—Miss Cornelia Dyas (formerly "Dyas Flanagan") has returned from Europe after several years' music study in Vienna and Berlin. Miss Dyas, who will be remembered was a favorite pupil of Edmund Neupert (taking the place left vacant by his sudden death on the program of the M. T. N. A. meeting in Chicago, 1888, and playing the Grieg concerto with great success, then under Theodore Thomas), studied with Heinrich Ehrlich while abroad and played recently at a musicale in this city with much éclat. Miss Dyas will make New York her home and will soon be heard in concert.

Violin Compositions by Mackenzie.—Mr. Mackenzie has just issued three new pieces of violin music, "Highland Belle," "Barcarola" and "Villanella."

Praeger on Wagner.—We are promised an interesting book by the late F. Praeger, of London, consisting of his "Recollections of Richard Wagner." The work will be published by Messrs. Longman, of London, under the direction of Lord Dysart, president of the London Wagner Society. He is said to have made a German translation of his English original, while his accomplished wife has prepared a French version. Ferdinand Praeger was the host of Wagner on the occasion of the latter's first visit to London, and they had known one another intimately from youth upward. Simultaneously with the English, French and German editions an American one will be published.

HOME NEWS.

Harrison Wild in Evanston.—Harrison M. Wild gave an organ recital in Evanston, Ill., last Monday evening, assisted by Mrs. M. D. Methot.

Maud Powell Is Busy.—Miss Maud Powell, one of the greatest of American solo violinists, has been playing with tremendous success in Chicago, giving while there a violin recital at the Amateur Musical Club and playing for the benefit of the Visiting Nurse Association. She also played in Cincinnati, January 17, at the People's Popular Concert under Michael Brand, conductor.

Wm. H. Scharfenberg Has Retired.—The veteran teacher and well-known musician, William H. Scharfenberg, has retired altogether from musical life.

From the Toledo "Blade."—The New York MUSICAL COURIER has entered upon the thirteenth year of its existence and is a shining example of what a progressive and aggressive independent musical journal can accomplish.

Washington Musical Club.—The second concert of the Washington Musical Club, which took place in Washington last Friday, must have been a most successful affair judging from local press criticisms. Henry Xander, pianist; Herman Rakemann, violinist; Paul Miersch, cellist; Henderson Morsell, tenor, participated, assisted by the Franz Abt Club and Miss Alice Williams, of New York.

Ida Klein in Chicago.—Ida Klein will sing in Chicago February 11, 12, 15 and 16, at both the Symphony concert and at the Apollo Club's concert, when the "Damnation of Faust" will be given.

Duo Piano Recital.—A duo piano recital was given in Columbus, Ohio, January 14, by Messrs. Wilson G. Smith and James H. Rogers. Compositions for two pianos by Mozart, Grieg, Von Wilm, Pirani, Haynes, Raff, Goria and Saint-Saëns were played. Miss Clara Denig sang two songs by W. J. Smith, accompanied by Miss Hauser.

Gussie Cottlow's Concert.—Gussie Cottlow, the child pianist, announces a concert in Chicago next Wednesday evening.

Seidl Pop.—The Seidl popular concert last Sunday evening at Lenox Lyceum was a great success. The following program was played:

Sacred march, "Prophet".....	Meyerbeer
Grand overture, "Leonore," No. 3.....	Beethoven
Violin solo, { "Reverie".....	Vieuxtemps
"Fairies".....	Bazzini
Mr. Richard Arnold.	
"Traumerei".....	
"Alpene".....	Schumann
Four new songs (first time).....	Mascagni
"Alia Luna,"	
"Ross,"	
"Pené d'Amore,"	
"Ma'ma non Ma'ma" (flower song).	Basta Tavary.
Intermezzo romantico, from the new opera, "L'Amico Fritz,"	
first time.....	Mascagni
Orchestra and violin solo by Mr. Richard Arnold.	
Rondo, "Cenerentola, non piu mesta".....	Romini
Sofia Scalchi.	
"Lohengrin".....	Wagner
Symphonic transcription, by Dupont (first time).	
"Adelaide".....	Beethoven
Italo Campanini.	
Grand duo, "Le Profete".....	Meyerbeer
Mrs. Tavary and Mrs. Scalchi.	

Next Sunday evening the great pianist Paderewski will be the solo performer.

The Symphony.—The Symphony Orchestra, of New York, Walter Damrosch conductor, played to large audiences in Scranton Monday evening and Wilkesbarre last evening. To-night they give a grand concert in Reading.

Max Heinrich and Whitney Mockridge.—Max Heinrich and Whitney Mockridge are engaged by George W. Stewart, of Boston, for the annual Boston Festival Orchestra, tour beginning April 25.

Tenth Damrosch Sunday Concert.—This was the program of the Damrosch concert at the new Music Hall last Sunday evening:

Overture, "Rienzi".....	Wagner
Air, on G string.....	Bach
Prayer from "Masaniello".....	Auber
Emil Fischer.	
Intermezzo, from "L'Amico Fritz".....	Mascagni
(First time in America.)	
Intermezzo, from "Cavalleria Rusticana".....	Mascagni
Solo, Mr. W. H. Rieger.	
Selections from "Magic Flute".....	Mozart
Queen of the Night.....	Miss Clementine De Vere.
Tamino.....	Wm. H. Rieger.
Sarastro.....	Emil Fischer.

Overture, "Air," "Drei Bildniss,"

Mr. Wm. H. Rieger.

Air, "Queen of the Night,"

Clementine De Vere.

Duet,

Miss De Vere and Mr. Fischer.

Air, "In diesen heiligen Hallen."

Quintet from "Die Meistersinger".....

Wagner

(By request.)

Misses De Vere and Forrest, Mr. Rieger, Mr. Gorsky and Mr. Fischer.

Sunday "Press" Concerts.—The "Press" of this city announces a series of Sunday concerts to which admission is to be free to every reader of the Sunday edition. They

will be given under the direction of Miss Henrietta Markstein, the first one next Sunday at Lyric Hall, in East Thirty-fourth street. Among those who have signified their willingness thus to promote the cause of good popular music are Campanini, Frederick Solomon, Pipaldi, the mandolinist; Albert Lester King, Galassi, D. Carl E. Dufft, W. H. Rieger, Henry Pepper, Miss Helen E. Metz, Mrs. Mary Harrigan Brown, Henry Dean and Ada Lewis, Emma Pollock, Harry Fisher and J. B. Radcliffe, of Harrigan's company. The Weber piano will be used, through the generous offer of that house.

The Morgans.—Geo. W. Morgan, the organist, and his daughter, Miss Maud Morgan, harpist, will make an extensive tour this coming spring under the management of Henry Wolfsohn. They will visit the Pacific Coast and return by the Northern Pacific, giving a number of concerts in Victoria, British Columbia.

Chicago Musical College.—The program for the celebration of the silver anniversary of the Chicago Musical College will contain a history of the college, written by George P. Upton, and will be illustrated, showing the pictures of the faculty and buildings occupied by the institution since the time of its establishment. The volume will be gotten up in white and silver, and Mr. F. Ziegfeld, Jr., is confident that the souvenir will be considered a suitable remembrance of this important event.

The Music Club's Reception.—Last Saturday night the Music Club, a young organization, gave a concert, followed by a reception and dance. Among the interesting numbers of the evening was the trio for piano, horn and violin by Brahms, played excellently by Arthur Friedheim, pianist; Clifford Schmidt, violinist, and Carl Pieper, horn. Another was the Schubert "Forellen" quintet, for piano, violin, viola, 'cello and double bass. This was played by Franz Rummel, pianist; Richard Arnold, violinist; Emil Gramm, viola; Victor Herbert, 'cello, and Ludwig Manoly, bass.

This lovely quintet is not played nearly so often as it deserves to be. Its intrinsic beauty is uncommonly great, even for Schubert music, and it is especially grateful for all the performers. Last night it was in excellent hands. Mr. Rummel's performance of the piano part was especially delightful, because it was at once individual and artistically subordinated to the general effect. This is a rare achievement in chamber music playing and one that can be spoken of with nothing but high praise.

Later in the evening Mr. Rummel and Mr. Friedheim gave a notable performance of a new work—a theme with variations—for two pianos, by Ferdinand Sinding. This composition proved to be uncommonly interesting and deserves a more extended consideration than can be given to it at this time. Violoncello solos by Victor Herbert, songs by Julie Müller-Hartung and Harry Pepper, and violin playing by Dora Becker added to the pleasures of the evening.—"Times."

A New Operetta.—Rudolph Aronson has accepted an operetta entitled "The Trumpeter of New Amsterdam," the libretto by W. J. Henderson and the music by Charles Puerner, composer of "The Pyramid." The operetta was written several years ago, but the managers to whom it was submitted preferred purchasing foreign successes to risking the production of a purely American work. Mr. Aronson, however, means to try the experiment at the Casino. The story of this operetta is founded on an incident in Irving's "Knickerbocker History of New York."

The Hauk Company Disbands.—The Minnie Hauk Grand English Opera Company has closed its tour after a brief and unprofitable season. Mr. J. P. Howe, a well-known Western manager, was the backer of the company, Mr. C. D. Hess the manager, and Mrs. Hauk the ruling spirit.

It appears that the prima donna's husband, the Chevalier Von Hesse Warteg, came to this country last summer and induced Mr. Hess to get up an opera company with his wife at the head. "Emma Abbott is dead," said the Chevalier, "and Mrs. Hauk is just the person to step in and take her place."

Mr. Hess communicated with Mr. Howe, telling him that he had a "good thing," and the latter agreed to back the organization.

"I was led to believe," said Mr. Howe yesterday, "that the weekly salary list would be about \$2,000, but instead of that it was nearly \$5,500. They got together a lot of Italians who couldn't talk English and a lot of Germans who couldn't even say beer to sing in English opera, and I had a sweet time. Even if the company had been doing a profitable business I would have had to close it, because I could not get on with Hauk. We closed in Boston and paid all salaries."

Mr. Howe said he knew nothing about the prima donna's whereabouts, and intimated that he would like to very much, as he had attachments he would like to serve on her. It is said that the relations between the singers during the tour were very strained, and that Del Puente and Minnie Hauk took every opportunity to glare at each other.—"Herald."

Harriet Avery-Strakosch.—Miss Harriet Avery-Strakosch, who for a time was the prima donna of the McCaull

Opera Company, will join the "Trip to Chinatown" company at the Madison Square Theatre to-morrow night for the remainder of the season.

The Damrosch Orchestra.—The month of January closes with a record of symphony concerts by the Damrosch orchestra, in addition to its concerts in this city, embracing the cities of Philadelphia, Allegheny, Lancaster, Washington, Morristown, Reading, Wilkesbarre, and Scranton.

Miss Wade.—Miss Jennie Hall Wade is not only an excellent singer and a good looking woman, but she has that indefinable something called personal magnetism which always assures her a high place in the favor of her audiences as soon as she steps upon the platform. For the past two months she has been the solo soprano of the Lee Avenue Congregational Church, Brooklyn.

Miss Lena Devine.—Miss Lena Devine, the soprano, has been gaining new laurels this season as a member of the Kellogg Concert Company. The Scranton (Pa.) "Republican" of January 15, 1892, says:

Miss Lena Devine, an attractive young lady, with a voice of great range and flexibility, gave several selections which were most pleasing and evoked enthusiastic encores.

Marion Hendrickson.—Marion Hendrickson gave a program of German music at Dr. Sachs' School for Girls, Fifty-ninth street, before a select audience of ladies, Wednesday afternoon, one of a series. She will sing the "Creation," with Mr. C. Mortimer Wiske's Westfield Chorus Society February 9.

She also will fill a second engagement this season at the Chalmers Presbyterian Church February 17; also an engagement with the Valencia Amateur Orchestra the last week in February.

Albani in Montreal.—Albani does not appear in New York this week, as she goes to Montreal and Albany to sing there in opera. All the seats for Albani's two performances in Montreal were sold two or three days ago.

Mr. John Towers.—Mr. John Towers, of Indianapolis, has accepted the invitation of the committee of the M. T. N. A. to deliver an address at the July convention in Cleveland, and has chosen for his subject a bright interesting one, "Personal Recollections of Mendelssohn, Lind, Sullivan, Pinsuti, Kullak, Marx and Liszt."

Otto Bendix's Second Piano Recital.—The second of Otto Bendix's series of three piano recitals will take place next Friday evening at Mason & Hamlin Hall, Boston. Mr. Bendix will play selections by Beethoven, Schumann, Scharwenka, Grieg, Weber, Tausig, Scarlatti, Rheinberger and Liszt.

Mr. Mulligan's Third Organ Recital.—Mr. Wm. Edward Mulligan gave his third organ recital at St. Mark's Church, Second avenue and Tenth street, Tuesday of last week. He was assisted by Miss Kate Percy Douglas, soprano, and Mr. Chas. Palm, violin. Mr. Mulligan is a most sterling organist, and gave Händel's concerto for the organ in G minor, the overture to "William Tell," and other selections in a masterly manner. Miss Douglas' voice was heard to good advantage in Bizet's "Agnus Dei," and Mr. Palm's playing of Wilhelmj's arrangement of a Chopin nocturne was very artistic and gave much pleasure.

Church Choral Society.—The Church Choral Society, conducted by Richard Henry Warren, will give its second concert on Thursday evening at Holy Trinity Church, Lenox avenue and 122d street.

Miss Emma L. Heckle's Concert.—The following is the program of Miss Emma L. Heckle's concert, to be given at Steinway Hall next Tuesday evening:

"Willkommener Tausch"	Heinrich Hoffmann
Miss Emma Heckle and Mr. F. Fechter.	
Waltz, "Man Lebt nur einmal"	Strauss-Tausig
Mr. Jacques Friedberger.	
Aria, "Heilige Quelle," "Figaro"	Mozart
Miss Emma Heckle.	
"Souvenir de Bade"	Leonard
Pedro de Salazar.	
"Der Schwere Abend"	Julius Hey
"Frühlingsglaube"	Schubert
Mr. F. Fechter.	
"Joyful and Mournful" ("Egmont")	Beethoven
"Gipsy Dance"	Brahms
Miss Emma Heckle.	
Polonaise, E	Liszt
Mr. Jacques Friedberger.	
"Die Beiden Grenadiere"	Schumann
"In Liebeslust"	Liszt
Mr. F. Fechter.	
"Zigeunerweisen"	Sarasate
Pedro de Salazar.	
"Wieneglied"	Wagner
"Waldegespräch"	Schumann
Miss Emma Heckle.	

Miss Morgan Has Returned.—Miss Geraldine Morgan, the young American violinist, who studied under Joachim for several years, has returned to this country, and will soon be heard in one of our prominent concerts.

Mr. Corey's Lectures.—Mr. J. N. Corey, who has been giving a number of very interesting lectures in this vicinity on the art works of Richard Wagner, returned to his home in Detroit on Thursday. The evening previous he was warmly greeted by a large and fashionable audience at the Shepherd Memorial Church in Cambridge, where he was formerly organist and musical director. Mr. Corey deliv-

ered his artistic analysis of Wagner's "Parsifal," many features of which he illustrated at the piano in a thoroughly refined and artistic manner. The rhetorical and pictorial features of the lecture were simply admirable. —Boston "Home Journal."

An Evening with Paderewski.—Notwithstanding the exceedingly nasty weather quite a crowd was present in William M. Chase's studio in West Tenth street Monday night of last week, when a very charming piano recital was given by Paderewski. The guests began to arrive before 8 o'clock, and were received by Mr. Chase in person before being ushered into the main salon, where the concert took place.

The following was the program: Variation, Händel; sonata, Beethoven; carnaval, Schumann; nocturne, mazurka, prelude, sonata, impromptu and valse of Chopin; "Melodie," Paderewski, and "La Campanella," Paganini-Liszt.

It is hardly necessary to say that the audience was wildly enthusiastic and insisted upon encores till Paderewski repeated the last two pieces on the program.

After the concert supper was served in the anteroom.

Among those present were Mr. and Mrs. Leon Marie, Mrs. Clark, Mr. and Mrs. Korbay, Mrs. Root, Miss Minturn, Miss Francis Lathrop, Mr. Hoppin, Miss Augustin Bliss, Mr. E. F. Hollbrook, Miss L. Dunham, Judge Holland, Dr. H. K. Mrs. Draper, Dr. James, Mrs. George Walton Green, Mr. and H. McKay Twombly, Mrs. George W. Curtis, Miss Curtis, Mrs. de Forest, Miss Deadrix Jones, Mr. and Mrs. R. W. Gilder, Mrs. R. W. de Forest, Mr. William Appleton Brown, Miss Ethel Cram, Mrs. Grenville Winthrop, Mr. Horace Barnard, Jr., Miss May White, Mrs. W. H. Chandler, Mr. Richard Harvey Davis, Miss Grace Arnold, Miss E. L. Tuckerman, Mrs. Bigelow, Miss Ethel H. Scott, Mrs. J. Lyon Gardiner, Mr. G. P. Lathrop, Mr. D. E. Furness, Mr. William Mason, Prof. Hjalmar Hjorth Boysen, Mrs. F. M. Lathrop, Mr. Madison Jones, Mr. Charles H. Tompkins, Jr., Miss Seers Hoffman, Miss Louise Benedict and many others.

Eddie Farmer's Success.—Prof. N. Bowditch Clapp received news lately that Eddie Farmer, the wonderful young pianist, who formerly lived here, and was taught by Mr. Clapp, had, December 19, performed at one of the concerts of the conservatory at Leipsic, Germany, Beethoven's concerto in C minor, with orchestra, from memory, and had in consequence been presented with a scholarship.

Music in Illinois.—"The most successful entertainment of years in Springfield, both in number of persons in attendance and in the fact that the audience was most delightfully entertained, was given by the Ovide Musin Concert Company at Chatterton's Opera House last evening," says the Springfield, Ill., "State Journal." "The theatre was crowded with the most fashionable audience gathered together here since Booth and Barrett appeared. Musin and his company were brought here by the Germania Club at a great expense. The company was thoroughly advertised and each one was given to understand that they would hear the finest concert given in this city for some time, hence the large audience. The company more than fulfilled all expectations, and those who are capable of judging say for a musical entertainment it exceeded everything ever given in this city, and we have had some of the greatest artists that ever come to this country. Those who attended extend praise and thanks to the Germania Club for bringing such a company here and trust that they will repeat it next season."

An Aronson Muscale.—Mrs. Rudolph Aronson gave a muscale and soirée costume at her residence, 160 West Forty-eighth street, last week. Among the participants in the muscale were Leopold Godowsky, Heinrich Conried, Mrs. Aronson, Messrs. Gorsky and Pizzi and Rudolph Aronson, who played for the first time his latest waltz, "Rêve d'Amour." The costumes of the guests were picturesque and novel.

Harry Pepper's Ballad Concert.—Harry Pepper's tenth ballad concert will be given at Hardman Hall this evening.

The Manuscript Society's New Home.—The Manuscript Society has been in existence for three years, but hitherto it has devoted itself exclusively to the interests of American music. It has now, however, turned its attention to giving a social side to its mission, and has secured club rooms at No. 1 East Nineteenth street, at Fifth avenue. Last Saturday night it had the house warming of its new quarters and its members and their guests passed a delightful evening. There was no formal program, but a little music and a supper added to the enjoyment. The society is to be incorporated and some subscriptions to its capital stock have already been secured.

Those present included the Rev. Dr. Roderick Terry, John F. Collins, Miss Laura Sedgwick Collins, Gerrit Smith, president of the society; Mr. and Mrs. William Edward Mulligan, Henry Hulden Huss, Beardsley Vandewater, Mrs. Mary Knight Wood, Ferdinand Carri, D. M. Levett, Otto Langey, Addison F. Andrews, J. Hazard Wilson, Miss J. T. Draper, Mr. and Mrs. James Nuno, Frederick Dean, Paul Ambrose, Sumner Slater, J. Whitney Coombs, Harry W. Lindsley and Dr. Henry G. Hanchett.—"Tribune."

The Seventh Paderewski Recital.

PATTI-LIKE was the size of the audience that jammed the new Music Hall last Saturday afternoon. The great Polish pianist looked a trifle thinner, paler perhaps, for he has been playing incessantly, but played with all his old time fire and feeling. Here is his program:

Sonata Appassionata, op. 57.....	L. van Beethoven
Impromptu.....	Franz Schubert
Carnaval, op. 9.....	Robert Schumann
Ballade, A flat.....	
Valse, D flat.....	Frederic Chopin
Nocturne, B major.....	
Scherzo, C sharp minor.....	Rubinstein
Barcarolle, F minor.....	Strauss-Tausig
"Man Lebt Nur Einmal".....	
Rhapsodie Hongroise No. 8.....	Franz Liszt

The Beethoven received a superb reading and the B major nocturne of Chopin was literally a sung poem. The scherzo was played with great power and meaning, while the Tausig arabesques were charmingly given. After the Liszt rhapsody the enthusiasm was so great that Paderewski returned and played the same master's sixth rhapsody brilliantly, probably to show many he was not as tired as he was reported.

The Second Patti Concert.

WHAT was called on the program the second and last Patti concert was given last Wednesday afternoon at the Metropolitan Opera House. The crowd was enormous, over \$11,000 being taken in at the box office. Nothing can avail against the songstress's popularity. She sang first in a miscellaneous program a valse by Ardit, "Se Saran Rose," and of course "Home, Glucose Heim." Afterward the first act of "Traviata" was given. La Diva was heard in duos and solos. She sang the "Ah, fors e lui" with remarkable art, though she was by no means in the voice she was at her first concert. Messrs. Guille, Del Puente and Novara participated, also Miss Fabbri. Patti will be heard again in March. She is the only trump card of Messrs. Abbey, Schoeffel & Grau.

The Mozart Club's First Concert.

THE Mozart Club, of this city, a new organization, the members of which are Messrs. J. Eller, oboe; O. Oesterle, flute; C. Reinecke, clarinet; F. Bernhardi, bassoon; C. Pieper, horn; G. E. Eager, piano, will give a concert next Saturday evening at Chickering Hall. The program will be as follows:

Quintet, E flat.....	Beethoven
Piano, oboe, clarinet, bassoon, horn.	
Song.....	Miss Th. Pfafflin.
Scherzo from quintet.....	Onslow
Flute, oboe, clarinet, bassoon, horn.	
Song.....	Miss Th. Pfafflin.
Octet.....	Gouvy
Flute, oboe, two clarinets, two bassoons and two horns.	
The club, with kind assistance of Messrs. Foerster, Soest and Niebling.	

This will be the first appearance of Miss Theodora Pfafflin, a young and talented soprano. The names of the members of the club, all artists, guarantee an evening of excellent music and music of a rare quality. Ensemble music for woodwind and brass is too rare nowadays.

Boston News.

(From the Boston Office of THE MUSICAL COURIER.)

THE Boston Symphony Orchestra has been booked by Manager C. A. Ellis for a Western tour of three weeks at the close of its regular season.

Mrs. Lillian Nordica closes her most successful American tour January 28 in Boston, the occasion being an operatic concert, at which Mrs. Scalchi, Mr. Paul Kalisch and others will appear.

Mr. and Mrs. Georg Henschel will again visit this country about March 15, under the management of Mr. Charles A. Ellis. As heretofore, their tour will be devoted principally to vocal recitals, with a few appearances in oratorio.

The coming performance by the Händel and Haydn Society will be a particularly notable one.

A mass by Mrs. H. H. A. Beach will upon this occasion be given its initial production, for which a well chosen quartet of soloists has been engaged, consisting of Mrs. Jennie Patrick-Walker, Mrs. Carl Alves, Mr. Italo Campagnini and Mr. Emil Fischer. Beethoven's "Choral Fantaisie" will close the evening's program.

A reading of the orchestral score of a new comic opera, "The Continentals," by Mr. George H. Hayes was given at the Hollis Street Theatre on Tuesday afternoon of last week.

By invitation of Mr. Hayes a goodly number of professional friends, musicians and members of the press made up the audience.

The opera is a three act work, scored for full orchestra, and abounds in original and tuneful music.

The orchestration, while not remarkable in its coloring or especially elaborate in treatment, possesses much character and is on the whole exceedingly well done. A more complete rendering of the work is promised for a later day, when the more pretentious vocal numbers (the

lyrics for which were written by Mr. Emil Schwab), including the choruses, will be given by competent singers.

The Cecilia offers a miscellaneous program for its next concert, January 27. The soloists will be Miss Leonora von Stosch, violinist, and Mrs. Arthur Nikisch, soprano. As usual, several novelties will be given, including an anthem by Brahms for female voices (MS. original production of the work) and part songs by Alfred R. Gaul, Max von Weizsäcker and Tschaikowski.

Mr. Carl Baermann will give the first of a series of three piano recitals, January 28, in Union Hall. The advantages of Mr. Baermann's annual series of recitals to the piano student can scarcely be overestimated, while to all lovers of the best in music they are a source of infinite delight.

Mr. Fritz Giese, who for many weeks has suffered from a broken arm, has now fully recovered and will make his first appearance since his illness on February 7 in Mechanics' Hall.

Mr. Ivan Morawski occupies an enviable spot in the warmest corner of Boston's heart. Since his advent four years ago he has steadily grown in favor, and to-day is possibly the busiest vocal teacher in the city. Whenever he appears here, either in concert or oratorio, he is invariably a delight to his hearers and a credit to the performance.

Mr. Eliot Hubbard announces a song recital to be given in Chickering Hall on the afternoon of February 3. He will be assisted by Mr. T. Adamowski and Mr. Clayton Johns in a very interesting program.

The sixth Philharmonic concert, Mr. Listemann conductor, will be given Thursday afternoon next. Miss Adele Lewing, pianist, and Dr. G. Rob. Clarke, basso, are to appear as the soloists.

Mr. Wm. H. Sherwood is back again in Chicago after an exceedingly successful concert tour to the Pacific Coast. Mr. Sherwood gave over a dozen concerts in all and was everywhere received with enthusiasm, as an artist of his calibre should have been.

The concert grand piano manufactured for Mr. Sherwood by Mason & Hamlin made many new acquaintances and friends upon the trip and was retained in San Francisco by some enthusiastic admirer.

Mr. John Braham, musical director at the Park Theatre, is hard at work upon a comic opera, which promises to be as melodious and well written as Mr. Braham's music has invariably been.

Opera in Italian and French.

THERE was nothing new given at the opera last week. Wednesday night last "Les Huguenots," with the original cast, the two exceptions being Albani, who sang instead of Nordica, and Scalchi. Friday night "Lohengrin," which was a disappointment, owing to the illness of the brothers De Reszke, whose places were ill taken by Mr. Vinche, the "King," and Mr. Montariol in the title rôle. Emma Eames, who improves on every appearance, was the "Elsa." At the Saturday matinée Mozart's "Don Giovanni" was given, with Carbone as the "Leporello" instead of Edouard de Reszke. Last Monday night "L'Africaine" was sung. To-night "Prophète" will be repeated, and Friday night "Dinorah" will be given for the first time this season. At the Saturday matinée "Aida" will be sung.

Mr. Samuel P. Warren's Organ Recital.

LAST Thursday, at Grace Church, the following program was played:

Trio, Sonate in D minor, No. 8.....	J. S. Bach
Andante.	
Adagio e dolce.	
Vivace.	
Two pieces, op. 28, Nos. 2 and 4.....	H. W. Parker
Concert piece (No. 2) in B.	
Larghetto in F.	
Suite, three pieces for the organ.....	F. Capocci
Entrée in D.	
Meditation in G minor.	
Allegretto giocoso, in G.	
Organ Symphony, No. 1.....	C. M. Widor
Prelude, Moderato (C minor).	
Allegro (A flat).	
Intermezzo (G minor).	
Adagio (E flat).	
"Marche Pontificale" (C).	
Meditation, Lento (E flat minor).	
Finale, Allegro (C minor).	

The second number of the program, the two pieces of Mr. H. W. Parker, organist of Holy Trinity Church, New York, was very good indeed, especially the concert piece, which was brilliant and yet thoroughly musical. I liked Capocci's suite quite well, but of course the Widor symphony was the great work of the recital.

Widor has a style quite his own. I know of no one who writes like him. The most popular movement of the symphony is certainly the splendid "Marche Pontificale," and it would be a good idea if it could be published separately, so that it might become better known.

Another American's Success.—Meta Hieber, a soprano, a Californian by birth, has just made a successful appearance at Munich in Berlioz's "Damnation of Faust."

FOREIGN NOTES.

Cable Clippings.—A letter has been published from Mr. McNulty, the Irish musical critic, which insinuates that the principal features in Mr. Gilbert's "The Mountebanks" were taken from the libretto of an opera written by Mr. McNulty, which he sent to the late Mr. Arthur Cellier last summer. The principal characters in this libretto were a magician who, with an elixir, changes persons into whatever characters they wish to be, and a clockwork man. Mr. McNulty also claims that his libretto had a song "Drop a Penny in the Slot," while Gilbert's version has it "Put a Penny in the Slot."

The Vienna pianist, Moritz Rosenthal, is creating a furore in Berlin.

Mr. C. J. Abud, formerly acting manager of the Gaiety Theatre, has taken an eighteen years' lease of the Prince of Wales Theatre, and last Saturday assumed control. His first venture will be the new comic opera "Blue Eyed Susan," by G. R. Sims and Henry Pettitt, with a musical setting by Osmond Carr. Mr. Arthur Roberts, the "Captain Cross-tree" of the Alhambra production, again appears in that character. Miss Marion Burton will play "William," and Miss Nellie Stewart, of Australia, is to be "Susan." Grace Pedley, Katie Seymour, Chauncey Olcott and Arthur Williams are to be in the cast.

Which Is Correct?—Mascagni's "Cavalleria Rusticana" has at last been produced in Paris, long after most of the great cities of the world had heard it.

New Yorkers are familiar with the work, so I need not analyze it.

Despite the warmth with which the opera has been received abroad, it has had no success here. Indeed, it would not be exaggerating much to say that, though "Cavalleria Rusticana" was applauded here to-night at the Opéra Comique by the friends of Mascagni, publisher, so far as Paris is concerned it is an utter failure.

The music impresses us as trivial and vulgar. The orchestration appears insignificant. Any pupil of the Paris Conservatoire could do more with his instruments than Mascagni.

So great altogether was the disenchantment caused by the performance that after a spell of bewilderment, which lasted till "Santuzza" had ended his duo with "Tiruddo," the public grew hilarious. The drinking song more particularly aroused derision.

"Cavalleria Rusticana" was admirably sung by Miss Calvè, who created the part of "Santuzza" in Rome. Miss Calvè acted with truly Italian spirit and scored a great personal success.

Mr. Bouvet, the baritone, made an excellent "Alfio," but the tenor, Mr. Gilbert, did poorly with "Tiruddo," a fact which, in some measure, may explain the rebuff to the work.

The Italians will doubtless attribute the failure of the opera to political causes. They will say that Paris did not applaud it because it was Italian.

But this is false. Paris did not applaud because it thought Mascagni's music rubbish. The truth is every one of the French operas produced within the past ten years in Paris has had more merit than "Cavalleria Rusticana."

Paris has just applauded "Lohengrin." To-morrow it will applaud "Die Meistersinger" or "Otello," because those works are good. But she will not indorse a success won elsewhere by poor music.—"Herald" Correspondent.

"Cavalleria Rusticana" was successfully produced in Paris on Tuesday, although some of the French critics attacked it severely. A syndicate with a capital of \$100,000 has been formed here to acquire from Mr. Ascherberg the sole English rights in "Cavalleria Rusticana" and "L'Amico Fritz."—"Sun" London Correspondent.

Tchaikovsky in a Rage.—Tchaikovsky is said to have thrown the score of his new symphonic poem, "The Wojwode," into the fire after its first performance in Moscow. Afterward he regretted this act, committed in a moment of feverish excitement, and went to a hospital for nervous diseases for treatment. He also threw into the fire the overture and several fragments of the music to a ballet entitled "Casse-Noisette," but this was saved by the timely intervention of a friend.

Henschel's Music to "Hamlet."—Georg Henschel's incidental music to "Hamlet," although it had to be greatly curtailed on Thursday evening, proved to be of a high class and thoroughly appropriate. It will be performed as an orchestral suite at the London Symphony concert on next Tuesday, and it has been secured for production in its entirety at the revival in German of "Hamlet" at the Burgh Theatre, Vienna, next winter.

Mrs. Max Heinrich's Success.—Mrs. Max Heinrich, the soprano, since her reappearance in the English concert rooms has had a most flattering success. London "Truth" calls her a "charming Lieder singer," and the musical quality and finish of her interpretation of Schubert, Schumann, Jensen and Brahms are spoken of as truly admirable. Her husband, Max Heinrich, is at present singing in this country.

Correspondence.

Honolulu Musical News.

THE members of the Royal Hawaiian Band are taking a month's vacation, and Bandmaster Bergh has gone to San Francisco to enjoy his holiday. The band will resume its regular concerts on Christmas Day.

Great preparations are being made by the choir of the St. Andrew's Cathedral for the Christmas service. They will sing Dudley Buck's minor "Te Deum," a jubilate by Wray Taylor, the organist, and Berthold Tours' anthem, "Sing, O Heavens." This choir consists of ladies and gentlemen, seven sopranos, six altos, four tenors, five basses. One of the tenors, Mr. George S. Smithies, is a constant reader of the COURIER. On the Sunday following Christmas the choir will sing Tours' morning service in F, and in the evening Bridgewater in A, and as an anthem, "Thus speaketh the Lord of Hosts," by Stainer.

A series of organ recitals are being given on the large Bevington organ in the Kawamakapili Church by Mr. Wray Taylor, F. C. C. G. They attract large audiences. The program of the last one was as follows, from which it will be seen that a member of the royal family of Hawaii took part:

Overture in F	Morandi
Andante Pastorale	J. H. Lewis
Violin solo, "Traumerei"	Mr. Wray Taylor.
Dr. A. Marcuse.	Schumann
Song, "The Red Scarf"	Bonheur
Dr. A. K. Nichols.	
Organ fantasia, operatic (by request)	Mr. Wray Taylor.
Song, "Diva Waltz"	Vianetti
Violin solo, "Ave Maria"	Bach
(With piano and organ accompaniment.)	
Song, "Queen of My Heart"	Cellier
H. R. H. Prince Kawanakajos.	
Grand march, "Triomphale"	Grison
Mr. Wray Taylor.	
Hawaiian Pono.	

A very pleasant musicale was given on the 11th inst. by the pupils of Oahu College, under the direction of Miss Louise F. Dale, the music teacher.

On the 18th the pupils of Kawaiahae Female Seminary sang a number of vocal selections under direction of Miss S. R. Patch. Her Majesty the Queen, who is an enthusiastic musician, was present.

Prof. G. L. Babcock, our leading piano teacher, has been under the weather, but is better. He has quite a large class of pupils.

At the Christmas praise service of the Central Union Church the choir will do Händel's "Hallelujah" chorus December 28.

HAWAII.

Omaha (Neb.) News.

OMAHA, Neb., January 14, 1890.

THE Ladies' Musical Society, referred to in an earlier communication as the most potent factor in the development of musical culture and the elevation of musical taste in this city during the last few years, gave its 11th musical on Wednesday afternoon of the present week from the following program:

Chaconne (duo)	Jadassohn
Mrs. Muentefering and Mr. Cahn.	
"La Serenata"	Tosti
Mrs. Martin Cahn.	
Andante and variations (duo)	Schumann
Mr. Cahn and Mrs. Muentefering.	
"Since First I Met Thee"	Rubinstein
"One Spring Morning"	Nevin
Mrs. Cotton.	
Concerto (first movement)	Grieg
Mrs. Muentefering.	
Second piano by Mr. Cahn.	
"I Love Thee"	Grieg
"Entreaty"	W. G. Smith
Danse Tcherkesse (duo)	T. Ritter
Mr. Cahn and Mrs. Muentefering.	
"Ah, fors' e lui" ("La Traviata")	Verdi
Mrs. Cotton.	

Gentlemen have rarely been permitted to attend these regular entertainments, their patronage being held in reserve for the more pretentious efforts which are occasionally made in one or other of the opera houses. Through the kindness of Miss Elizabeth Poppleton, president, in whose lovely home the accompanying program was rendered, and to whom, by the way, a liberal share of credit for the society's gratifying achievements is due, I was admitted to the charmed and charming circle. The initial number of the program, while largely made up of rather heavy and dignified movements, ends in a particularly pleasing manner, and its interpretation by Mrs. Muentefering and Mr. Cahn was exceedingly happy. Both players have had long experience with the best European teachers. Mr. Cahn having been a pupil of Jadassohn for several years, and quite *en rapport* with his method and musical ideas.

Mrs. Cahn, who sang "La Serenata" and the two songs, came to Omaha three or four years ago a stranger to most of our people. The prominence of her friends here musically brought an early opportunity for a public appearance as a vocalist, and from that hour her popularity has been fixed. Attractive personally, genial, free from affectation, possessed of a voice of unusual sweetness and the ability to use it to the best advantage, it was only a matter of course that many of her enthusiastic friends should find a place for her at the head of our local singers. She has sung but little in public for the last year or two, owing partially to ill health, and her reappearance with her voice almost wholly regained is a source of pleasure for our people.

Schumann's music, of which the andante here given is a pleasing illustration, is so distinctive in character that the name of the composer could almost be guessed if it were omitted from the score. One can easily imagine that the sirens of Capres sang melodies for his inspiration, and that under the spell of their enchanting themes his beautiful harmonies were wrought.

Mrs. Cotton sang the first of her dual number well and caroled the spring song admirably.

The seventh number, which requires a sneeze for correct pronunciation, seemed to touch a popular chord and left the audience in an excellent mood for the closing song by Mrs. Cotton. The air from "La Traviata" was omitted, and in its stead, appropriately continuing the "Danse," came a delightful little love song whose author I do not recall. Miss Nealy Stevens, the noted pianist, who is still a member of the society, will furnish the program for the next recital, and after her comes Aus der Ohe. I cannot close this brief allusion to Wednesday's musicale without expressing regret that the programs of the society cannot be rendered in public.

I am now convinced that lovers of good music outside the circle are losing much more than they are aware of.

The Ladies' Auxiliary of the Apollo Club is hard at work upon the vocal scores for the second of this season's concerts. The "Enchanted Swan," with Ludwig as soloist, is one of the numbers, but the others I am unable to give.

A recent event of local interest was the first public appearance of the Temple Male Quartet, and the Reinecke Quartet, of ladies, in a concert under the auspices of the former, with Mr. Nat M. Brigham, formerly of the Lotus Gies Club, of Boston, and later a resident of Omaha, as soloist. I am not informed concerning the plans of the gentlemen, but the ladies' quartet, made up of excellent singers, is permanently organized and promises good work.

I noticed copies of last week's COURIER on sale at one of our news counters. I see no reason why so excellent a journal should not be liberally patronized, and shall make an effort to encourage its sale.

I have been requested to forward the inclosed subscription from Mrs. L. A. Torrens for the current year, beginning with December 30.

much praise cannot be given. She came unheralded, but is a wonder, diminutive, seventeen and simplicity itself. She gets a pure tone, bows gracefully, plays difficult passages with great facility and has an artistic temperament. Her home is at Little Falls, N. Y., but she has received her musical education in France and Germany.

Next week Abbey and Grau give us "La Sonnambula," with Pettigiani, Bauermeister, Cernusco, Carbone, Rinaldini, Grossi and Montariol.

The high salaried quartet of the First Presbyterian Church has been re-engaged for another year.

POFF.

The Thomas Orchestra in Louisville, Ky.

THE third and fourth concerts of the Thomas Chicago Orchestra series have just been given at our Auditorium.

Whether Thomas has, like wine, improved with age, or whether he has been taking "notes," one thing is certain—he conducts and brings out more musically work from his orchestra than he ever did before. Traces of Seidl and Nikisch are constantly apparent, not only in his conducting, but in his interpretations. He was always masterly, head and shoulders above any conductor America ever had before he came, and now he shows the intellect of genius in being influenced by the methods of his great contemporaries. He was always titanic in his power of controlling tone source, in his hands, as from the brush of an artist painter nature in its primeval grandeur materializes. The mystic of melodic interpretation of theme through variation, the graceful scherzo, the inevitable, irresistible fugue assume under his control the individuality of their separate tone form.

With Seidl the tones bring visions of Oriental splendor, the luxury and sensuousness of magnolia bicons; he, too, is titanic, but in an Eden world, into which no demonic spirit has entered.

If Thomas gives to tone the grandeur of nature, Seidl covers his orchestral harmonies with the finish and completion of the composer's thought.

As for Nikisch—well, the Boston Symphony Orchestra would if itself materialize for us an Eden of delight, a world of intellectual spiritual intelligences, even if that sympathetic, geistreich conductor did not breathe the magnetism of his intellectual Delbartism over their tone interpretations.

On Monday night we listened to this program:

Overture, "Oberon"	Weber
Andante Cantabile, op. 97	Beethoven-Liszt
Scherzo, "Midsummer Night's Dream"	Mendelssohn
Aria, "Samson and Delilah"	Saint-Saëns
Suite, op. 48 (new)	E. A. McDowell
Fugue, A minor	Bach
Theme and variations from D minor quartet	Schubert
Fantasia, "Di Bravura"	Schuecker
String orchestra	
Songs, "At Twilight"	Ethelbert Nevin
"Ma Voiine"	Goring Thomas
Mrs. Julie E. Wyman.	
Suite, "Sylvia"	Delibes

In the Beethoven-Liszt andante cantabile the orchestra did marvelously good work, especially in the sustained legato of the opening theme.

In the fatale "Midsummer Night's Dream" the delicate staccato of the bassoon was exquisite. Their notes fell as dew drops on the datura like theme until lost in the pulsing crescendo of the syncopation.

But the pièce de résistance of this group was E. A. McDowell's suite, op. 42.

The forest of the Attilz Gräben in the wondrous Austrian Tyrol seemed to rise in every columned climax of the instrumentation, the ghostly greeting of the double basses, the weird wail of wood and wind instruments, the rushing cascades of the Hochquelle—simulated by violins, the entire instrumentation of the mysterious theme, tempted one to believe the "Haunted Forest" was in the imperial land, even the "Idyl of Summer," durchsichtig mit goldlicht, and the Czechish weise of the shepherdess song, held us beneath the sceptre of Franz Josef I., but when those delicious Saint-Saëns-ish intricacies in the fourth movement rushed into the echo Americanish measures of a Creole or ante-bellum plantation dance, the kinkiness of gray moss and flash of firefly's lamp were revealed in tones forming fitting entourage for forest spirits. But Saint-Saëns "isn't in it" with our own American McDowell. With such native composers I am reconciled to my United States pedigree and writing D. A. R. (Daughter of the American Revolution) after my name, hold myself ready to fight for our national "altar" of music, and the "fire" of our American composers.

Mr. Schuecker, the harpist, doubtless played well; but to one whose ears were trained by Boscha and Ap-Thomas, whose student life was lived near Godfrey, of Paris, Beatrix Fells and Zamara, of Vienna, harp playing, in the language of Wayback, "ain't what it used to be."

Tuesday, January 19, the following selections were given:

March, "Solonelle"	Tschaikowsky
Overture, "Leonore," No. 3	Beethoven
Scherzo, "Capriccioso," op. 66	Dvorak
Aria, "Queen of Sheba"	Gounod
Fantasia, "Le Désir"	Servais
B. Steinle.	
Vorspiel, "Meistersinger"	Wagner
Two melodies, op. 53	Grieg
String Orchestra	
Invitation to the Dance	Weber-Berlioz
Songs, "The Lament" ("Ben-Hur")	Chadwick
Mrs. Julie E. Wyman.	
Ouvre Tes Yeux Bleus"	Massenet
Symphonic poem, "Les Préludes"	Liszt

In the opening of Tschaikowsky's Muscovite solemnity Thomas reminded us of descriptions of General Blucher, who always "got there" with a resolve and dash that carried the day. The orchestra, responding to the dash of the conductor, played magnificently. The grouping of the first three numbers was a well arranged feast to musically ears—Muscovite, German and Czechish weisen in quick succession—such programs instruct mentally, as surely as wandering with shawl strap and sketch book through Russia, Bohemia and the dear German land educate the student in the home life of Europe.

In the Dvorak scherzo we are shown the intricate possibilities of strings; the music bears a character all its own, semi-concealed passion, then a joyous, coquettish theme which steals along the verge of German tonality as sometimes heard in Beethoven, but which reels off into a Polish dance rhythm, most fascinating.

"Le Désir," that arena for technical virtuosity, gotten off by Servais when he wanted something he couldn't get at, was splendidly played by Steinle; his technic and phrasing is superb, and received the sympathetic applause it deserved.

The "Meistersinger" Vorspiel was given with a rush as if the orchestra was fiendishly glad to tackle it and then ease off on Grieg's melodies—the "Norwegian"—thoroughly a pine tree's sigh, soft, sweet, but a bit regretful for a "first meeting."

The singing was a great disappointment to Octavia. As has been said of another singer, we say of Mrs. Wyman—"she sings music she does not understand in a language she cannot speak."

Heralded by local newspapers as a pupil of Mrs. Marchesi, a singer of artistic excellence, we expected to hear singing, but Mrs. Wyman evinced little of the artist. Her voice shows no Marchesi or other skillful training. She occasionally makes a good tone, but the placing of the voice is not correct, certainly not that of Marchesi.

Letters lately received from Paris tell me that Marchesi is coming to America, expecting to reside in New York. It is to be hoped her many

Troy Music.

TROY, N. Y., January 21, 1890.

THE Vocal Society gave the fifth concert of their seventeenth season on the 18th of the month to the usual large audience. The best work was done in two choruses from "Oedipus at Colonus," by Mendelssohn, and Schumann's "Great is Jehovah." In the latter the solo was taken by Campanini, who saved himself for the climax, and then, assisted by the large organ and chorus, produced a thrilling effect. The other concerted pieces were Marziali's "Sailor Boy," which was sung at 2:30 p.m., without break or pause of any kind, thereby losing all effect: Vogel's "Walz;" Dreyger's "Blessed Angel Stay with Me," in which the tempo was dragged so much that the first basses, who have the melody, depressed the pitch at least a third in the two verses that were sung; and Carl Weidt's "Spring Song," a little gem and well given. Campanini sang "Salve Dimora," from Gounod's "Faust," and "Painted the Lily," to the sorrow of those who love to hear an artist do artistic work, but it gladdened the hearts of the Trojan critics (?) who call it "style." Later in the evening he gave Meyerbeer's "Ill Mesto Crin" in a manner that makes one want to forget the joco-serious rendering of his first number.

To the vocal society we are indebted for the opportunity of hearing in Troy such artists as Carreño, Aus der Ohe, Rummel, Maud Powell, Canilla Urso, Otto Hegner, the Beethoven String Quartet and the Adamowski Quartet, also a great number of first-class vocalists, and the thanks of the entire community are due the directors of this organization.

Remmerts, the basso, gave a song recital on the last night of the old year at the Paafraets Dael Club Rooms. He was assisted by the Excelsior Quartet and refreshments were served. "Wiener Wirtst, Kartofelsalat und Bier." This was the third annual event and a great night for the club men.

Last night we had the second concert of the Choral Club, which has been organized less than six months, and consists of about sixty young fresh voices, under the direction of Charles A. White, who has succeeded in obtaining from them excellent effects in tone color and fine gradations of light and shade. Mr. White is moreover a musician, and his readings are marked by an intelligence rarely equaled. The solo soprano, Mrs. Ida Bond Young, was suffering from la grippe and her work was not fully appreciated.

To the other assisting artist, Miss Bertha E. Bucklin, violinist, too

American pupils will gather about her and permit her to finish their vocal education.

The Wulfschne piano house lately gave a concert to introduce Mr. B. F. Peters, an expert and successful chorus and choir director, who with his wife, a very good contralto (pupil of Mrs. Sara Hershey Eddy), has lately come to reside and teach in our city. Mr. Edward Baxter Perry was the pianist, and gave one of his instructive piano recitals.

OCTAVIA HENSEL.

New York Philharmonic Club in Connecticut.

J. W. PARSONS, organist of the First Church, New Britain, Conn., writes us that the concert in that city, January 18, by the New York Philharmonic Club was the most perfect musical entertainment ever heard in that city.

The company, consisting of Eugenius Weiner (flute), Mr. Marquardt (first violin), Mr. Leander (second violin), Mr. Hemmann (viola), Mr. Mahr (cello), Mr. Kalkhof (double bass), assisted by Miss Marion S. Weed (mezzo soprano at the Reformed Collegiate Church in New York), received a genuine ovation. A large number of the audience, largely musical people, remained to personally greet and congratulate the artists.

The following day the artists were entertained by citizens and every courtesy was extended. Such a marked attention from citizens (Miss Weed being entertained by the most prominent lady singers in the city) could not but have been very pleasing to the artists.

An urgent request was made the company to visit New Britain again in the near future.

The people of cities visited by the Philharmonics and Miss Weed all testify to their splendid work.

Syracuse Music.

SYRACUSE, N. Y., January 21, 1890.

HERE has been thus far this season such a dearth of music here that almost any announcement of a concert will draw a house, and it was largely for this reason that almost every seat in the music hall of Crouse College was filled on Tuesday evening.

The occasion was a concert by the musical faculty of that institution.

To judge from the mood displayed by the audience the affair was a great success; so lenient, in fact, were the listeners that some of the most glaring faults were received with an enthusiasm that does little credit to our usually discriminating public.

A program was presented that contained very little of musical importance, and no amount of adverse criticism either as to its make up or its execution can be too severe.

Professor Parker is a most capable organist and is always at his best when he confines himself to strictly organ compositions, and it is therefore to be regretted that he from time to time attempts such things as the "Tannhäuser" overture, a piece of writing that cannot be made effective on the organ, and therefore should never be taken out of its proper medium of interpretation—the orchestra.

Of the pianistic efforts of the evening one can comment only Miss Gibbault. She plays with feeling and expression, has a fine touch and brilliant technic, and made the most of two very uninteresting compositions.

Mr. Becker's violin numbers were well played, especially the latter, in which he displayed ample technic, and in the muted passage considerable feeling. He phrases beautifully and his tone gains breadth with every hearing.

It would be a pleasure to record some good things about the head of the vocal department of the college, but truth and in justice to art the facts must be told.

Miss Everett's voice is of an unpleasant quality to begin with and lacks power as well as sympathy.

Her stage manner and style of singing smack decidedly of the amateur, and added to all this she has the unhappy faculty of singing off the pitch.

This latter defect led her into finishing a cadenza in a totally different key from which it was begun, thus creating an effect hardly contemplated by the composer.

It is a great pity that the powers that be see fit to pursue a policy of exclusion with regard to the use of their hall, one of the most beautiful architecturally as well as perfect acoustically in the country. Perhaps some day they may realize the moral obligation they owe this city for the financial aid extended at a time when most needed, to say nothing of the handsome gift made them by one of our leading citizens, now deceased. When that time comes, if it ever does, there will be a new impetus given to musical matters and add greatly to the popularity of the gentlemen in power.

PIZARRO.

Pittsburgh News.

PITTSBURGH, Pa., January 7, 1890.

THE Musical Association of Allegheny City, the Brooklyn of Pittsburgh, held its first two concerts of the season of 1891 and 1892 on Tuesday and Wednesday evenings, January 5 and 6. The first concert was given entirely by the New York Symphony Orchestra, assisted by Mrs. Ida Euler-Klein, soprano, and Mr. W. J. Lavin, tenor, both of New York city.

The program selected for this first evening's entertainment consisted principally of things which we have heard over and over again from Thomas, Seidl and Nikisch. Even Gilmore, Cappa and others have set up these dishes for us so often that we would be tempted to cry out in the language of Elijah of old, "It is enough."

"But why did the conductor of this band of artists treat us so?" said one of our concertgoers. "There can be only three causes for such selections," said he; "first, our minds, like our smoky atmosphere, may be beguiled and therefore not capable of appreciating high-class novelties at first; secondly, his band had not time to learn new pieces before starting for Pittsburgh, because of the many other engagements; or, thirdly, being that Thomas, Seidl and Nikisch had attempted such compositions in our city, we would be enabled to hear a more perfect interpretation of the works presented." The cynical asperity of our "concertgoer," however, may be a little too much.

A number of our papers treated the visit of New York's only permanent orchestra as more of a social event than an artistic appearance of a great conductor and his band of thorough musicians. The "Dispatch" society column contained the following: "Mr. Walter Damrosch, as the son-in-law of Mr. Blaine and protégé of Andrew Carnegie, attracted a fashionable audience to Cyclorama Auditorium, Allegheny, last evening."

The "Times" says: "On the second night there was, however, a marked decrease of the society element, which probably had its curiosity satisfied." As to the playing of the orchestra, it is scarcely fair to criticise, as the acoustics of the Auditorium where the concerts were held is anything but conducive of musical results. There was such a multiplicity of echoes in the building that the fortissimo passages were so blurred and muddy as to render it painful to the "understanding" ear. It reminded one of the manner in which some pianists use, or rather abuse, the so-called loud pedal.

Mrs. Klein's effort in "Elizabeth's" greeting to the hall of song was really an excellent performance and the intensity and earnestness in which she entered into her task suggested to even the ordinary listener that Wag-

ner's music drama is not simply amusement but the utterances of human passion musically proclaimed speech, which is intensified by the passion awaking power of the modern orchestra, for, in such words as "Elizabeth's" greeting, "But now the flame of hope is lighted, Thy vaults shall ring with glorious war," etc., the dramatic fire of intense feeling bursts forth in rich volumes of Mrs. Klein's musical voice.

The same praise cannot be awarded to Mr. Lavin for his rendition of "Walter's" prize song from the same great master's "Meistersinger," although the young Franconian knight triumphed in the contest of minstrelsy and won the hand of "Eva." Mr. Lavin, who impersonated him, did not win the hand of the audience for his effort. Not that Mr. Lavin is not a finished singer, but he fell into the hands of the mighty orchestra, which completely swallowed him up in its accompanimental display of power. An organist who sat near me said: "Mr. Damrosch should adopt an organ swell idea for accompanimental work until he has his young orchestra under better control." Such a plan would put all of the players in a worse "box" as well as the conductor.

The principal musical number, however, which interested the majority of the citizens was the choral work, "The Legend of St. Cecilia," by Jules Benedict. This cantata was given on the second night by the Allegheny Musical Association with assistance of the New York Symphony Orchestra and four vocal soloists. The solo parts were sustained as follows:

Cecilia.....Mrs. Klein
Christian Woman.....Miss Bankerd, of Allegheny
Valerianus.....Mr. Lavin
Perfect.....M. Homer Moore, Pittsburgh

The chorus, which consisted of 125 voices, did some admirable choral work, which exhibited in a very marked manner that a most painstaking and skillful drill master had stood before them in many rehearsals and pointed the way they should go. Mr. W. A. Lafferty, who is the efficient director of this organization, conducted the entire cantata during its public performance, but, of course, was scarcely "at home" in such a capacity.

An orchestra composed of the highest artistic material requires the same quality in a conductor. Mrs. Klein scored another success in the interpretation of her part. Miss Bankerd evidently sang herself into the affections of the audience, for the applause which she won was long and loud. Mr. Lavin was at his best in the more suitable rôle of "Valerianus," and proved himself an artistic singer. Mr. Moore, as the "Prefect," was fully up to the dramatic requisites of a part so full of vindictive malice.

The balance of the program was made up of orchestral selections by Walter Damrosch and his New York Symphony Orchestra.

There was an excellent attendance at both concerts, as the Cyclorama Hall, which has a seating capacity of 2,000, was comfortably filled at each performance. Taking it all in all the affair was a grand success.

SIMON BISSELL.

San Francisco.

JANUARY 10.

THE year just gone has made several notable vacancies in the ranks of the musical profession of this city, especially among organists.

For nearly forty years the incumbent at St. Ignatius Catholic Church has been Mr. J. Muller, who had followed the fortunes of the parish from its infancy to its present magnificent abode in one of the finest buildings in California, where he played a large Hock organ.

Poor old Muller has finally gone to the realm of St. Peter, leaving his choir to be conducted hereafter by a younger man.

A recent arrival, with the paradoxical name of Zoberbier, has been playing since Muller's death, and, I understand, is likely to be retained permanently, as his performance is said to be satisfactory to the Jesuit fathers of the church.

The other organists who died in 1891 were Mr. George Little, of St. John's Church, where he was succeeded by Mr. R. Fletcher Tilton, late of Brooklyn, and Mr. Richard J. Wilmet, the blind organist and composer. Both these gentlemen were of English birth and, strange to say, were both asphyxiated by gas within a few days of each other.

Mr. Wilmet played at St. Paul's Episcopal Church. He has been succeeded by Miss Clara Van Wyck, who previously occupied the position some years ago.

For the last few years Carl Bergstein, a contemporary and fellow countryman of Carl Formes, has been a teacher of vocal music in this city. After reaching a ripe old age he succumbed to the grip and died quite suddenly last month. He had been a well-known opera singer in Germany and had a large fund of reminiscences of his artistic career. He was an estimable man, highly esteemed by those who knew him intimately. He leaves a widow in comfortable circumstances. His remains were cremated at Los Angeles.

I am apprised, by the receipt of copious printed circulars from Marcus M. Henry, our local impresario, that Wm. H. Sherwood is to give two recitals here next week, January 12 and 14. Mr. Sherwood may not play quite as well as Paderewski, but though I never heard either I've seen their pictures and can testify that our American is very little behind the European artist in the matter of hair. Pad's capillary aureole, however, seems to present the more frenzied appearance to the casual observer.

Queer how genius seems to run to hair!

The tri-weekly concerts in Golden Gate Park are attracting such an increasing throng of attendance that a new auditorium is to be provided this summer. The present one has only been in use three years, and though it is the second one it is already too crowded. An outlay of \$40,000 is now to be devoted to arranging a third concert ground in a natural amphitheatre which will seat 60,000 people. And no one doubts that there will generally be a full house. All the street railroads of this pre-eminently street railroaded city have the park as their objective point.

It has been proved by discontinuing the concerts for a few weeks that they are the chief attraction for the people, and, since Mr. Coggins inaugurated them, seven years ago, properly the park has appreciated in value 400 per cent., and the park commissioners now obtain with ease a quintuple appropriation from the municipal fund. No wonder Coggins is proud of his enterprise and thinks it "one of the biggest things of the kind on earth."

When it is remembered that these concerts are continuous, run all the year round, not merely for a short summer season, they are the more remarkable; but, though worthy of imitation, there is only one Golden Gate Park in which such things are possible.

The rehearsals of "Bluff King Hal" are progressing with spirit and increasing interest. The opera will be produced before Lent.

The Tivoli has been giving "The Island of Zenobar," a spectacular, home made musical mélange, to crowded houses during the holidays. The dressing and scenery are very beautiful and the whole show extraordinary at the price.

The "Mascot" is announced for next week, then the "Yeoman of the Guard."

The Orpheus is presenting "The Princess of Trebizonde." I remember Drew and John Howson together when this opera was first given in San Francisco nearly twenty years ago. Drew seems just as good as ever, if not better, while poor Howson is only a pleasant memory.

The Carleton Company close a two weeks' engagement at the Baldwin to-night with "Indigo." They have also played "The Gondoliers,"

"Dorothy" and "Nanon" to fair attendance. They lost the first night through being delayed on the railroad from Oregon.

The Powell Street Theatre, now only used for the Sheen opera on Sunday nights and for an occasional sporadic entertainment at other odd times, has been leased by L. R. Stockwell, for the last five years connected with the Alcazar, and is to be reconstructed at an outlay of \$50,000.

It is intended to make it a rival of the Baldwin for first-class patronage. Its location is quite as good, they being close by each other, but it will be very hard to compete with such an excellently managed neighbor, having such prestige as has been achieved by Mr. Hayman and his able and popular lieutenant, Mr. Alfred Bowvier. The Baldwin gives us everything good that is seen anywhere else in America, and doesn't make us wait very long to see it, either.

Frohman's company, with "Wilkinson's Widows," is there for three weeks.

Hayman's other theatre, the California, which under the management of Mr. Harry Mann is always making money, has been turning people away from "Judah," which is on for two weeks for Willard's return visit.

H. M. BOSWORTH.

Galveston Music.

GALVESTON, Tex., January 18, 1890.

HERE is not much going on in the Island City at present, musically speaking. The different singing societies are quietly preparing themselves—I might just as well say "very quietly"—for the coming State Singerfest, which is to be held in Dallas, Tex., this spring. In fact, we have even had only a few professional attractions in the musical line. The concert of the Whitney Mockridge Company last December was a decided success artistically as well as financially. Mrs. Mayo-Rhodes, the prima donna of the company, left the company at Dallas and is now residing in this city.

Well, despite the usual difficulties, the Emma Juch Grand (?) Opera Company landed here last Wednesday. They butchered Wagner's "Tannhäuser" unmercifully. Emma Juch personally was very good and made a splendid "Elizabeth." The prayer in the last act was especially well rendered. Excepting Emma Juch and the Misses Broderick ("Landgraf") and Mertens ("Wolfram"), the balance of the cast was very poor. "Tannhäuser" himself was miserable and the chorus not worthy of criticism. It was Wagner under difficulties, but with all that it gave Galvestonians a faint idea of the grandness and magnificence of Wagner's immortal composition. The performance, taking it all in all, was an imposition on the public, and especially when considering the admission fee charged. The company was to appear in "Cavalleria Rusticana" at the matinée, but some way or another the latter performance was cancelled. I was very anxious to hear Mascagni's composition and was disappointed in not hearing and seeing same, as it was the only chance to listen to the much talked of work. The Juch Company managed to leave here in good order, having been well patronized, but judging by the following clipping from yesterday's Galveston "News" (which speaks for itself) they must be having a rather warm time:

OPERA UNDER DIFFICULTIES.

THE FINANCIAL TROUBLES OF THE EMMA JUCH COMPANY AT FORT WORTH.

FORT WORTH, Tex., Jan. 16.—Fort Worth has been having grand opera under difficulties for two days. The Emma Juch troupe did not arrive here last night until 10 o'clock, and the performance, which commenced after 11, did not conclude until after 2 o'clock this morning.

At the matinée this afternoon there was a long delay in opening the performance, owing to a strike for salary by Miss Sofie Romani, who is "Inez" in the cast of "Il Trovatore." She was settled with and the performance went on, but not until the audience was disgusted at the long wait.

To-night there were two more hitches. After the balcony scene from "Romeo and Juliet" had been concluded and the curtain was about to rise on "Cavalleria Rusticana" the orchestra struck for their salary and would not scratch a note until they were settled with. They got their money and were about to begin when the chorus wanted their money, and the performance had to be delayed until they were settled with. The audience became impatient and disgusted. The gods in the gallery got impatient and took no trouble to conceal their feelings. It was after 10 o'clock when accounts were all squared, and then the opera was begun and finished, but not before many people had left the house.

The concert of the Boston Symphony Orchestra Club was a success and was highly appreciated by all present. Mr. Max Bachert left Galveston in good humor. He also did well at Houston. The next musical attraction will be Mr. Edward Baxter-Perry, who is to play here on the 27th inst. under the auspices of the Galveston Quartet Club. Judging by the interest that is being taken in same the outlook is very promising. It may be of interest to the profession to learn that the Tremont Opera House, of this city, has a seating capacity of about 1,000 and the Harmony Hall about 1,200. The former is under the management of Mr. Henry Greenwall, who is also the lessee of the Grand Opera House at New Orleans, and of the theatres at Dallas and Fort Worth, Tex. Manager W. B. Seeskin and Treasurer Geo. H. Walker have charge of the affairs at this end.

REGNIS.

Detroit Letter.

DETROIT, Mich., January 14, 1890.

THE principal musical event of the Christmas season was the performance of Händel's "Messiah" by the Detroit Musical Society at the Detroit Opera House, which is, by the way, not a place for such an entertainment, as the acoustic properties are very bad, and the place for the orchestra and chorus is lacking; the Detroit Rink Hall is better adapted for such concert.

The soloists were Miss Gertrude Edmonds, contralto, of Boston; Mrs. Geneva Johnstone-Bishop, soprano, of Chicago; Mr. Charles Knorr, tenor, of Chicago, and Mr. Garner Lanson, basso, of Boston. The chorus, which was advertised to be numbering 800, had by actual count 125 and an orchestra of thirty-five men. The *tout ensemble* was good, and we have no doubt that the director, Mr. Arthur A. Stanley, has worked hard to bring his chorus to this degree of proficiency, but a great deal more is expected from a local society in a city of 260,000 inhabitants; we should be able to have a chorus of 800 voices and an orchestra of seventy-five to render such compositions with effect and grandeur.

Mrs. Bishop sang the soprano rôle effectively. Miss Edmonds, contralto, has a sweet voice, but not strong enough for oratorio work. Her rendering of the aria, "He shall feed His flock" was her best effort and was much appreciated by the audience. Mr. Knorr, tenor, is always a favorite, and his singing gave universal satisfaction. Mr. Lanson, basso, sang acceptably his allotted part. The orchestra was not always *en rapport* with the chorus, and in few passages they had their own way. More rehearsals will certainly remedy this.

The Music Company gave one of the best entertainments of the season at the Y. M. C. A. Star course. A program of high order, rendered by first-class artists, each receiving encores by an enthusiastic audience—such was the evening given by the Music Company. The chief

straction was Ovide Musin, the violin virtuoso, well known to Detroiters by his frequent appearances in this city and by his wonderful skill with this instrument. The performance of "Souvenir de Haydn, Priere de Moise," on the G string was played with such skill that the greatest difficulties of execution seemed to be matter of no importance to him. The instrument in his hands is completely subdued to his will. His warmth and sympathetic quality of tone were remarkable, and Musin received round after round of applause. Mrs. Annie Louise Tanner-Musin shared the honors of the evening and had to respond to encores after each of her vocal selections.

Pachmann and Paderewski, the pianists, were with us the past weeks. Pachmann was engaged by the Detroit Philharmonic Club Tuesday afternoon, January 5, and Paderewski the following Tuesday, January 12, by the Tuesday Musicals, which is an association of ladies formed for the purpose of developing the musical talent of its members and stimulating musical interest in Detroit. To them the Detroit people are thankful for bringing to our city such a wonderful pianist as Paderewski.

A large and fashionable audience assembled at the Lyceum Theatre, the occasion being the third concert of the Philharmonic, with De Pachmann, the much heralded Chopin pianist. Well, he pleased everybody who wanted to listen to him but who did not want to look at him, as he is a perfect grimace.

The following Tuesday everyone who attended the Pachmann concert (and as many more, as the Detroit Opera House had the sign, "standing room only") went to hear Paderewski, who gave a piano recital, and, by the way, played several numbers given by Pachmann. Well, the audience who at first admired Pachmann, went to adoration of that noble Paderewski, and never in the history of Detroit an audience went wild with enthusiasm over a virtuoso as they did at the Paderewski concert on the afternoon of January 12.

TOSTO.

From Memphis.

MEMPHIS, January 18, 1890.

Editor Musical Courier:

A number of the members of the Beethoven Club are subscribers to your very interesting paper, I write to ask if we can send you from time to time short notices of our doings and successes.

The club (which is exclusively a woman's club) has only been organized a short time (four months) and is for the purpose of elevating the musical taste of our city, which is at present very low.

On December 8, 1890, we brought to our city Miss Corinne Moore Lawson, a charming vocalist, and on Saturday last, January 16, Miss Neally Stevens, of Chicago, gave us an enjoyable piano recital.

I inclose program and newspaper clippings, and if you have the space in your valuable paper to make mention of the above fact we shall be under many obligations.

Thanking you for your kindness, I remain yours sincerely,

T.

The past week would have been a very quiet and uneventful one indeed, musically, had not the Beethoven Club come to the rescue. Their matinée yesterday afternoon was an artistic treat in every way. Miss Neally Stevens, the Chicago pianist, gave a recital, and local talent contributed much to the afternoon's enjoyment. Miss Stevens gave fifteen selections, all classical, and they were rendered with the skill of a master. Her technic is remarkably good, and her playing exhibited great intellectuality of conception and treatment. Probably the best rendered numbers were Forte's "Etude Mignonne," Moszkowski's "Caprice Espagnol" and "Momento Gioioso," and Liat's "Tarantella." It is seldom, indeed, that such an artist is brought to Memphis, and that the fact was appreciated was demonstrated by the large audience that greeted her, the hall being full to overflowing. Mrs. W. A. Gage's solo was sung excellently, as was also the duet by Miss Jones and Mrs. Gage and the solo by the former lady.—Memphis "Commercial."

Toronto Correspondence.

TORONTO, January 5, 1890.

I HAVE sent you no news since early in December, and the bare thought of the task now before me makes me feel like an old man. I'm tired in advance. About a hundred and fifty "events" have come off, but I'll be easy on you and set forth only a few of the most important.

On December 19 Arthur Friedheim made his first appearance in Toronto. I was unable to be present at the concert and regret the fact very much, as no two of our critics or newspapers agree as to Friedheim's merits—except as regards his technic, which is admitted to be prodigious. My deputy tells me that he is the most satisfactory pianist who has played here in many a day. Others pronounce him cold and unsympathetic. A Hamilton lady, Mrs. Frank Mackelcan, mezzo-soprano, gave charming vocal variety to the entertainment. One of our local musicians, Mr. W. O. Forsyth, was the means of introducing Friedheim to Toronto. For his sake I regret that only a very small audience was present.

A private musicale was given December 14 at the residence of Mr. A. S. Vogt by a number of that gentleman's pupils, assisted by Mrs. Drechsler-Adamson, violinist; Miss McGill, mezzo-soprano, and Mr. Dinelli, cellist. An excellent musical program was submitted, and its interpretation gave unqualified pleasure to the large assembly. The playing of the pupil artists evinced a good deal of natural talent, which was being skillfully developed.

The Toronto Vocal Society (150 mixed voices) gave its first concert for this season at the Pavilion, December 17, Mr. W. Edgar Buck conducting. The assisting soloists were Miss Olive Fremstadt, contralto; Miss Irene Gurney, pianist, and Mr. Victor Herbert, cellist. Miss Fremstadt was a stranger to us. She has not been so loudly heralded as a good many inferior artists. No one expected anything in particular of her, and the consequence was she proved a delightful surprise. She fully justified the high praise which has been given her by THE MUSICAL COURIER. Mr. Herbert's cello playing was further a source of pleasure, although so familiar is his name that a treat was looked forward to when he was announced. He did not create anything of a sensation, however.

Miss Irene Gurney is a local artist who has won a good deal of favor here. She has a light, brilliant touch and acquired herself very fairly. The Vocal Society was not up to its last year's standard, and its program was decidedly uninteresting. Then, too, the balance of parts was not what it should have been. Clearly the Vocal Society will have to do better next time or they'll be left out in the cold in public estimation. It would not be fair to condemn their concert work wholesale. Some of it was good—surprisingly good. But in a concert of part songs there must be a variety of finish in every detail and the music must be interesting to give satisfaction. Mr. Buck conducted with his usual watchful care and vigor. The house was packed with a very large and fashionable audience.

The admirable musician, Mr. Frederick Boscovitz, gave his second lecture concert, December 31, in the theatre of the Normal School. "An Evening with Chopin" was the subject of his lecture, but I regret that the call of duty elsewhere prevented my attendance. Local notices of the event were highly complimentary.

The Canadian Society of Musicians held its seventh annual convention in Toronto, December 20 and 21. The society started off with a great

flourish of trumpets and no end of enthusiasm. Members were enrolled from all parts of this Province. During the past year especially, however, fears have been entertained that the C. S. M. was on the road to dissolution. Members had decreased, and a lack of interest and vitality was generally observable that the officers of the organization became seriously alarmed. Circulars of appeal were issued to the members to stimulate active co-operation, and in President Ambrose's opening address at the convention just held he stated that the society "had now arrived at a period when the wave of enthusiasm, which had carried them forward in their work of organization, had receded, and the question that they had now to consider was how best to support and maintain the life of the organization."

So far as I can make out the convention was unable to evolve any new scheme to bring about the desired end. The most radical step taken was to reduce the entrance fee from \$5 to \$2.

Perhaps the most hopeful part of the proceedings is to be found in the new board of management. It is a strong combination, as may be seen here:

President, F. H. Torrington; vice-president, A. E. Fisher; secretary, V. P. Hunt; treasurer, Mrs. Bigelow; assistant secretary, Mrs. Bigelow; representatives of cities, Toronto, W. O. Forsyth; Hamilton, J. E. P. Aldous; London, Mrs. Moore; Ottawa, Miss Christie; Kingston, Miss Callaghan; St. Catharines, A. M. Read; Belleville, Mrs. Campbell; Bradford, G. Fairclough; St. Thomas, J. H. Jones; Guelph, Mrs. Harvey; Stratford, Mrs. Smith; general representatives, Edward Fisher, Thomas Martin, Miss Hilary, A. S. Vogt.

During the convention a piano recital was given by Mr. Thomas Martin, of London. Mr. M. E. Hastam delivered a lecture on "The Rise and Development of the Madrigal." Mr. A. M. Read contributed an essay, "Has Music as a Creative Art Reached Its Limit?" And Mr. W. O. Forsyth gave an essay on the "Piano." Space will not permit of my recording these affairs in detail. The culmination of events was a recital by Vladimir de Pachmann, assisted by Mrs. W. C. Wyman, the popular New York contralto, both of whom are too well known to your readers to require extended reference to. Suffice it to say that the concert was a great success and was largely attended.

Taken in all, this last convention of the Canadian Society of Musicians may be favorably spoken of and will probably result in a more active system of development than heretofore.

SMITH.

15. was one of the most exquisite performances in every respect to which I have ever listened. It is remarked on all sides that Thomas is getting gracious and amiable since he came to the West; he actually turns around and now only bows but smiles at his hearers when they show enthusiasm.

The course of entertainments given by the College of Music has thus far proved very successful, though, to be sure, the Paderewski recital, which was one of them, has been the chief attraction and will probably hold that enviable rank until the time for the Boston Symphony Orchestra.

The second of the series of four grand concerts by the Cincinnati Conservatory should have been given this month, but in consequence of the unfortunate illness of Mr. Frederic Shaler Evans, the pianist of the occasion, it will be postponed, and instead a lecture will be given on "The Music of the Future" by your correspondent. The concert with Mr. Evans will probably be given later in the season.

We have an excellent and meritorious organization of young players upon stringed instruments called the Philharmonic Club. They have already given two well attended and excellent concerts, and the third occurs this week.

In the College of Music course the last performance was by the Musin Concert Company. The violinist aroused much enthusiasm by his playing, and the pianist also—for, though a somewhat cold player, he was very brilliant and clear—but the singers were, with the single exception of the mezzo soprano, unsatisfactory.

The College of Music and the Conservatory are both crowded with students and are giving many public exhibitions of their work.

More anon.

J. S. VAN CLEVE.

New Jersey Items.

JANUARY 25.

THE second concert by the Symphony Orchestra, of New York, under Walter Damrosch, was given in Orange Music Hall Wednesday, January 13, a very appreciative audience filling the hall. The soloist of the evening was Mr. Adolph Brodsky, the new concertmaster of the orchestra, accompanied on the piano by Mr. Damrosch. The program was as follows:

Prelude and Finale, "Tristan and Isolde" Wagner
Orchestra.

Violin solo, Chaconne (unaccompanied) Bach
Mr. Brodsky.

Andante and Finale, Symphony in C Schubert
Norwegian Artists' Carnival Svendsen
Orchestra.

Violin solo, (Nocturne) Chopin
(Spanish Dance) Sarasate
Mr. Brodsky.

Scherzo, "Midsummer Night's Dream" Mendelssohn
Marche Militaire Schubert
Arranged for orchestra by Dr. Leopold Damrosch.)

The program was very well rendered, all the orchestral selections being well rendered, the "Norwegian Artists' Carnival" being especially pleasing. It was Mr. Brodsky's first appearance in this city and he created a most favorable impression, his rendering of the difficult Bach Chaconne being very artistic. He also played the well-known Chopin nocturne with fine effect. We shall be glad to hear him again.

The capacity of Music Hall, Orange, was again tested last Wednesday evening, the occasion being the piano recital given by the eminent pianist Ignace J. Paderewski, who performed the following program:

Sonata, op. 53 ("Waldstein") Beethoven
Impromptu Schubert

Carnival, op. 9 Schumann

Impromptu Chopin

Etude Chopin

Berceuse Paderewski

Valse Liszt

Melodie Paderewski

Menuet à l'Antique Liszt

Rhapsodie Hongroise No. 2 Liszt

Without doubt Paderewski is the greatest pianist that has ever appeared in Newark. His technic is simply wonderful, while his phrasing is most delicate. His rendering of Schubert's impromptu was very fine indeed, as was also the Rhapsodie No. 2, the audience, however, appearing to enjoy the performance of his own menuet as much as anything else. He responded to this recall with Liszt's transcription of Schubert's "Hark, hark," which was splendidly given. The four Chopin numbers were well given, but in these selections he suffers somewhat by comparison with Vladimir de Pachmann, who played here a few weeks ago, the great delicacy of phrasing so characteristic of De Pachmann's playing being absent, but notwithstanding all that he cannot help but be classed as one of the greatest pianists the world can boast of, and it is to be hoped the music lovers of Orange and vicinity will again have the pleasure of hearing this great artist.

Kinship in Music.

PARIS, January 23, 9:30 A. M.

THERE was a magnificent representation of Wagner's opera of "Lohengrin" at the Opera House last evening. Mr. Edouard Colonne occupied for the first time the seat of leader in the orchestra.

After the prelude to the first act, admirably executed, the audience gave him an enthusiastic ovation, which on three separate occasions was renewed during the evening.

Vergnet also obtained an enormous success, as did Miss Calvé, who has not sung at the Opera, for some time past. Mrs. Fierens, Renaud and Delmas also shared in the success.

To Edouard Colonne this evening, in his maiden effort as leader of the orchestra at the opera, fell the honors. He had the musicians well under control, and showed himself to be a leader of the first class. I wonder how many of the Americans present knew that Mr. Colonne wielded the conductor's baton for the first time in the United States. Interviewed for the "Herald" Colonne said:

"I am delighted to be able through the 'Herald' to send a message to Americans to tell them of this occasion. It was in Boston that I first held the conductor's baton. When the chef d'orchestre was ill I was asked to take his place. I had then acquired that self-confidence which one soon gains in America and accepted."

"Up to that time I had been but a simple violinist. Although I was not considered a poor performer, yet I was only a violinist. The period I refer to was in 1866. I had read Laboulaye's work on America and that had induced me to go over there. I went to New York, Boston, Washington, St. Louis, Louisville, Philadelphia and many other cities with Carl Wolfsohn. I played in Jim Fisk's Opera House and I afterward played in Niblo's Garden.

"I am exceedingly fond of America, and nothing would please me more than to run over there, as it was there I first achieved the reputation which has enabled me to reach my present position. The greatest pleasure of my life would be to go there again and show Americans the gratitude I feel toward their country. I would like to go there as I went to Russia—without an orchestra. I arrived in Moscow on Monday morning at 10 o'clock. On the evening following I gave a concert with nothing

but native talent to depend on. I like that. I like to go alone and find local musicians and then mold them to my wishes.

I consider that if I was able to do that in Russia I would much more easily be able to obtain an orchestra in the United States. Americans are a musical people, and are doing more than any other country toward stimulating the production of the best class of music. The United States is making great strides in music. They have composers and singers of great talent. I believe that Americans are especially fond of serious music. America is a country where we ought and will hear the music of every country. She is neutral, at peace with all other nations. But it seems to me that she has had enough German and Italian music. To complete her experience she needs French music, and that music should be given there by a Frenchman. There is in French music a lightness and grace which demand special powers of interpretation, which neither the Germans nor Italians could give so well.

"My views about opera are eclectic in the broadest sense. That is the road I shall pursue at the Opera. For the last ten years I have been giving concerts, and all the remarkable productions of the musical world, no matter of what country, have found a place in my programs. My general plan is first of all to renew the repertory of the Opera. I shall strive to broaden the platform I have already worked up. My motto will be 'Forward!'

"But I do not propose to neglect the classic masters who have been unjustly proscribed. Among others I intend to produce the works of Gluck—his 'Alceste,' 'Orpheus,' 'Iphigénie,' &c.

"Now, permit me once more to send this message to Americans: 'That I love their country most ardently, that my recollections of it are still vivid and that they are now pleasantly before me.'—" Herald."

Kansas Music.

KANSAS CITY, Mo., January 23, 1892.

THE musical happenings in this not in it convention burg have not proven of a vast amount of importance of late, but there has been organized some amateur affairs that are entitled to some mention, and the writer takes great pleasure in giving them some mention which not to be had from these parts for some time.

The Philharmonic Orchestra is among the first in these organizations which have conclusively shown our city what can be accomplished in work of this kind, and Mr. John Behr is certainly deserving of much credit in placing the orchestra that he has before our public.

Behr is not only a good musician, but in this line, with his past experience in Boston and New York, has certainly displayed his capabilities as a conductor.

I have before me several programs of concerts that have been rendered by the orchestra, and I note with pleasure the serious nature, from a musical standpoint, of the last concert given on the 11th inst. in connection with Ovid Musin, the renowned violinist. Such numbers as the sweet No. 4 of Massenet, the overture to "Midsummer Night's Dream," of Mendelssohn, and other numbers of equal serious nature bespeak well for the class and kind of programs that have been rendered by the orchestra, which numbers some forty of our best professional musicians in the city.

In connection with this, Carl Busch is now conducting an amateur orchestra which, while not so pretentious as the Philharmonics, is deserving of success, and from the program as rendered at their last concert, also the second to be held some time next month, there is little doubt that the musical public has a treat in store which will be greatly enjoyed, as everyone knows that if music can be had from an amateur crowd Busch will certainly find it. Miss Neally Stevens, the charming pianist, and Mr. S. Khroneberg, will be the soloists, and I sincerely hope they will meet with the success anticipated.

Last Tuesday evening, the 19th inst., I listened to the anniversary concert of the Apollo Club, which proved quite a matter of importance to the public here and was certainly very enjoyable. The club was assisted by Mr. Chas. A. Knorr, of Chicago; Miss Mable Haas and Miss Van Stevenson, of this city. The large auditorium was quite full, which bespoke well for the musical anticipation of the public at large. Mr. Merrilhew, the conductor, had his men well in hand, and while the program, as appended, evinced the class of work undertaken by the club, their efforts were not wanting. The number demanding most attention was Buck's chorus of "Spirits and Hours," and the phrasing was intelligent, quality of tone good, and with the clean cut work of Mr. Knorr as soloist certainly deserved the approbation and enthusiastic reception as evinced by the audience. Personally I enjoyed the part song work of the club more than the serious numbers, as there was a volume of tone absent required in the numbers indicated which they should have. However, as suggested last year in a letter on this point, I am especially glad to note the continuance of this organization, and I trust Merrilhew will not permit the interest to lag, and continue in his good work, as a good male chorus, such as indicated in the work of the Apollo Club, is not found every day.

N. Dushane Cloward is to be tendered a benefit by a performance of "Chimes of Normandy" by the combined choruses of the "Gray Nun" and "Chimes of Normandy" chorus, which have been under his direction for some time. I trust that they will prove not only an artistic success, but financial as well, as Cloward has not only accomplished a great deal in giving good music to the city, but I understand he has had somewhat of a rough time of it lately, especially with Sir Edwin Arnold, who appeared here under his direction and did not prove a howling success, as anticipated.

By the way, I listened to some portions of the new opera, the "Gray Nun," composed by Carl Busch, with N. D. Cloward librettist, and must confess to being immensely pleased with the musical numbers of the opera, and while it is hard to say as to the probable outcome of the opera being placed before the public, yet I am informed that they hope to get the matter in hand within the next month or so.

Carl Busch has lately composed another suite for oboe, flute and string orchestra, which I think will prove very attractive. I have listened to some of the movements, and while it is useless and unnecessary to enter into a description, yet Busch hopes to have it interpreted by some of the large orchestras of New York, and while I am no criterion yet I think the suite will be enjoyed not only by musicians, but by the musical public at large.

Yours, as usual, B. SHARP.

The Modern Orchestra.—In the issue of "Harper's Weekly" for January 23 there appears an exhaustive paper on "The Modern Orchestra," by Henry E. Krehbiel, accompanied by explanatory diagrams and sixteen photographs by representative instrumentalists. It is an able and clearly treated monograph on orchestration as practiced by living masters. After a comprehensive introduction on the development and compass of the modern orchestra, Mr. Krehbiel divides his paper into: 1. The String Quartet; 2. The Woodwinds; 3. The Brass; 4. The Drum. The exposition of these branches is presented by a critic in thorough sympathy with his subject, and it is heartily commended to all lovers of music, both amateur and professional.

Paris Matters.

STEAMSHIP CITY OF BERLIN, January 11, 1892.

PREMIÈRE OF "THAMARA."

THE last week of the old year, and as well the last of the direction of Messrs. Ritt and Gailhard, brought forward "Thamara," by Mr. Bourgault-Ducoudray, at the Paris Opéra.

Mr. Bourgault-Ducoudray gained some years since the *Prix de Rome*, which gives the directors the right of producing each two years an original work at the Opéra, but the author of "Thamara," although now over fifty years of age, has been held back through neglect, this being his first work for the lyric stage.

"Thamara" is written in two acts and four tableaux, with the poem by Mr. Louis Gallet, and gained a considerable amount of applause and favor by the most brilliant audience I have seen at a première at this house.

The first act or prologue is mediocre, while the second tableaux is the gem of the partition and includes the ballet, a duo for soprano and tenor, a chorus for women voices and a symphony which precedes the scene. In all these numbers the composer shows much originality and tact in writing for the stage, and had he been given an opportunity some years ago would have undoubtedly have been accorded a place alongside some of the best known in France. As it now is the work takes the character of a cantata rather than of a grand opera, and, excepting the second tableaux just mentioned, is not interesting and becomes a monotone from the continual dialogue, together with a subject which is triste. The cast included Miss Domenech and Mr. Engel, who assumed the rôle of "Nour-Eddin" in five days of preparation on account of the indisposition of Mr. Vergnet, scoring a decided success.

Mr. Guilmant returned to Paris before the holidays from his English tour, embracing London, Sheffield, Newcastle, Glasgow, Manchester, &c., playing in three weeks a répertoire of fifty compositions and with remarkable success. This artist is almost as well known in England as in France at the present time, and returns to play his symphony for orchestra and organ at the Crystal Palace Good Friday, playing the same composition at the Paris Conservatoire the present month. The English programs were exceedingly interesting, containing not a few novelties.

The conservatoire was visited by your correspondent before leaving Paris, and the workings of this world renowned school of music explained and most courteously shown, assisting in several classes, visiting the Musée and at the final concert of the old year.

Mr. Isidor Philipp appeared at the second concert of the new year at the Chatellet, playing a concerto in C minor of Rimsky-Korsakoff, with the Colonne Orchestra, and will play twice during the month at the Paris Conservatoire a fantaisie for piano and orchestra by Widor.

January 1 found your correspondent en route for Antwerp, where I had the pleasure of meeting Mr. Joseph Callaerts, organist of the cathedral, and heard him play a requiem on the reed organ recently placed there by a Belgian firm, and of large proportions, consisting of four claviers and ninety speaking stops, the effect of the full organ being almost stupendous in this old cathedral.

After having boarded the Noordland for New York, in but six hours' time we had a collision, damaging the vessel to such an extent as to return and be transferred to Liverpool, and my evening in that city was made pleasant by assisting at a representation of Gounod's "Romeo and Juliette," by the Carl Rosa Opera Company, with Miss Zelie de Lussan in the rôle of "Juliette." Miss de Lussan, who is having large success in England, where she has been constantly singing for the last three years, sang her part with a voice of unusual richness, her middle register being extraordinary in its quality and evenness, having developed much since her last appearances in New York. The balcony scene was given with a delicacy and finesse which was a pleasure to hear. I found her to be in excellent health and enthusiastic in her work, having enlarged her répertoire to twelve operas since leaving America.

After a visit to St. George's Hall, I made my adieu to foreign shores, and hope to reach New York in a few days.

WILLIAM C. CARL.

Paderewski Recitals.—Paderewski will play to-morrow evening at the Recital Hall of the Madison Square Garden; at the same place Friday afternoon at 2:30, and Saturday afternoon at the new Music Hall at 2:30.

Mrs. Beach's Mass.—The Händel and Haydn Society, of Boston, will give the greater part of the evening at their next concert—which is appointed for the first Sunday in February—to Mrs. H. H. A. Beach's mass, for which great preparations have been making. The work itself has been very favorably received by the critics who have read the piano condensation, and the musical public as well, as they will embrace gladly this opportunity to hear it given according to its author's plans, with a great chorus, a full orchestra and a fine solo quartet. Beethoven's Choral Fantasy, which is but rarely heard, will also be sung, Mrs. Beach taking the piano part.

Music Items.

Buffalo.—Organist Gilbert, of St. Paul's, reappeared unexpectedly at rehearsal last week and has been reinstated. He will officiate as usual this morning. It is stated that the debts which he left behind him in his flight have been paid by friends, of whom he has many in this city.—Buffalo Exchange.

Wm. Carl Was Popular in Paris.—William Carl vient de quitter Paris pour retourner à New York, où il a été rappelé comme professeur d'orgue au Park Conservatoire.

M. W. Carl est un brillant organiste, il a travaillé avec nos maîtres Guilmant et Salomé et remporte d'eux des œuvres nouvelles qui lui ont été dédiées. Ce jeune artiste s'est fait beaucoup d'amis dans le monde musical parisien où il laisse le meilleur souvenir.—"Le Monde Musical," Paris.

Henri Falcke.—Mr. Henri Falcke, the eminent piano virtuoso, who recently appeared with success in Leipzig, is on his way to fill an engagement with the Harmonie, in Dresden, playing Saint-Saëns' G minor concerto and solo numbers. In Paris he has just appeared with the Société Nationale de Musique, playing pieces by Alb. Magnard, and his own menuet, which is a charming bit of writing, with his customary success.

Troubles of the Juch Company.—San Antonio, Tex., Jan. 20, 1892.—The manager of the Emma Juch Opera Company has filed a chattel mortgage on the costumes and other effects of that organization to secure advances made by Henry Greenwall, of New Orleans, to the amount of \$5,200.

A Great Master's Acquaintance with Instruments.—Scarcely an instrument in the orchestra escaped Mozart's attention. A born violinist, he wrote *concerti* for violin and orchestra which, though without the emotional element of Beethoven and Spohr, are greatly prized. To the tenor violin, which had been deemed worthy only of filling up *tutti* passages, he gave a voice and place of its own in the orchestra. The clarinet was raised to great importance by him, and forthwith took place as a favorite solo instrument. In nearly all his scores it received especial attention; while the fresh, beautiful and exceedingly masterful work, the quintet in A major for clarinet and strings, and the fine clarinet concerto, which he composed for Stadler, have imparted to the instrument an all age reputation which can never be impaired. Then his sparkling genius spent itself in writing for that fine reed instrument, the bassoon, the splendid properties of which he deemed more suitable than even the clarinet for his "Requiem." For the oboe Mozart did much, according it a prominence which it had never reached with any previous composer. His op. 108 has a rare oboe part, and in the mass No. 12 is some fine if difficult music for it.—"Blackwood's Magazine."

FOR SALE.—Artist will sell one of his fine Cremona violins at a reasonable price. Address Soloist, care MUSICAL COURIER.

FOR SALE.—Two violoncellos, one by Gagliano, and the other of French make. Also a viola by Grancino, and a violin. These instruments are in very good condition. Apply Hotel San Remo, Suite 42, Central Park West.

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NO. 628.

NEW YORK, WEDNESDAY, JANUARY 27, 1892.

THE uniform pitch of 435A adopted by the Piano Manufacturers' Association of New York has been officially adopted in the works of the Estey Organ Company, at Brattleboro, Vt., and is now used in the voicing and tuning of all Estey organs.

IT is very probable that the J. H. Snow Piano Company, of Mobile, Ala., will be incorporated this week with a capital of \$10,000. Mr. Snow is one of the oldest piano dealers in the United States, and everyone will wish him well in his new venture.

IT will be a good thing for C. C. Harvey & Co., of Boston, when they get the agency of the Sterling pianos, which they are about to acquire, to keep in stock a complete line of these readily selling instruments. Some of the fancy wood cases of these pianos are sure to attract the attention of every customer.

WE regret to announce that Mr. E. P. Hawkins was obliged to leave New York suddenly early in the week for the West, to rejoin his wife, who is very ill in Denver. The trade in general will hope that Mrs. Hawkins' failing health may soon be restored, and that her husband may be soon enabled to return to the field of labor in which he has been such a well-known figure.

MR. JOHN E. HALL, representing THE MUSICAL COURIER in Chicago, left New York for home on Friday, visiting Philadelphia, Baltimore and Pittsburgh on the way. Manufacturers of all kinds of musical instruments and others interested in musical matters who are desirous to secure information relating to the World's Columbian Exposition can communicate with him directly. The Chicago office of this paper is located at 233 State street.

ANY admirer of business system as adapted to the conduct of the manufacturing and commercial departments of an institution would find delight in an inspection of the establishment of Peek & Son and the witnessing of the practical working of the routine as there established by Mr. Geo. W. Peek. No man o' war is run upon any more strict rules than is the business of Peek & Son, and no crew has more clearly assigned duties than has Mr. Geo. W. Peek's crew. Everything there is always ship shape, everything in apple pie order. The detail which he has worked out and which is carried on to the letter reminds one of the interior working of a Government department. Mr. Peek, from his early training, learned the worth of strict attention to detail, and, unlike some others who have learned this, he has been broad enough to see that it is possible for others to attend to the many minor parts of his business, leaving him free to exercise a general supervision of the affairs of his concern and to shape its course toward success.

THE annual meeting of the corporation known as Lyon, Potter & Co., of Chicago, will take place in that city on Monday, February 1, and either Mr. William Steinway or Mr. Nahum Stetson will attend the meeting, representing the Eastern stockholders.

MR. F. G. SMITH, manufacturer of the Bradbury piano, has made another of his characteristic moves. He has just purchased the big building of the Robert Graves estate on Fulton street, between Adelphi street and Carlton avenue, 66 feet front, 100 feet deep and seven stories high. The property is worth \$125,000. Mr. Smith will use the lower floor for warerooms and the balance of the building for a branch factory.

THE pianos sold in Chicago as "Safford & Sons" are stencil pianos made, sorry to say, in this city of New York by Dusinberre & Co., who, it was always presumed, would not in these latter days go into this nasty business. Stencil piano transactions will prevent the Dusinberre firm from laying claim to such qualities in their product which unprejudiced observers were always willing to accord to it, for when a firm once stencils it signifies that the goods are low grade and common.

THERE are some firms in the piano trade who have the courage of their convictions, and among these must be mentioned Messrs. Chickering & Sons, who, it is learned, refuse to pay anything for the advertising inserted as "history" in the recent fraud publication entitled "General History of the Music Trades of America." As an advertisement the five pages referring to the house of Chickering might represent a value if inserted in the proper medium; but published in a book of which about 200 copies have been circulated chiefly among those who advertised in it, and which is, moreover, a false pretense on its face, the five pages represent no value, and Messrs. Chickering & Sons display particularly good sense in refusing to contribute any money toward it.

THERE was a falling off of no less than 459 organs exported in November, 1891, as compared with November, 1890, with a decrease in value of \$55,499, while the total value of exports of organs for the period of 11 months ending November 30, 1891, amounted to \$33,259 less than for the corresponding months of 1890.

Thirty-four more pianos were exported in November, 1891, than in November, 1890, and during the 11 months the increase was exactly 110 instruments, representing an increase in money value of \$12,496.

For the 11 months expiring November 30, 1891, there was a decrease in our exports of musical instruments of \$521,306, and a decrease in our exports of \$28,720. The regular monthly table, compiled from official sources, will be found in another column.

ANNOUNCEMENT is made in the last issue of our *Music and Drama*, that "the most important move ever made in the history of musical, dramatic and trade journalism has been consummated." The move consists in closing the career of "Music and Drama" and beginning the career of "Illustrated Sport, Music and Drama." Good! It has been long known that the editor has been addicted to the various methods employed by sporting men, and now perhaps he will be in his true element. He boasts that he is going to work upon a fixed salary, so he won't have to borrow after this; that's one blessing—but he hasn't stated just what he is to do on the new paper. To judge from his announcement, his copy should be well read before printed. Here's a sample—the first sentence:

/desire in this issue of "Freund's Music and Drama" to make an announcement of the greatest significance to our readers.

AS an advertising medium THE MUSICAL COURIER more and more manifests its utility with each subsequent issue. Whether it is an employer seeking the assistance of skilled labor of hand or brain, or if it be workman, salesman, tuner or other trying to touch the notice of employers, the result is the same and is of great value in either instance.

Witness the long array of advertisements printed each week. This column of THE MUSICAL COURIER has a distinct value as a channel in which capital and those seeking the security of position it confers come in contact. That this is recognized as a fixed fact any intelligent observer will admit.

Therefore, be it known unto all men that those seeking employés and those seeking employers conserve their mutual benefit by following in the channel already successfully pursued by many others. A word to the wise, &c. Also *n'oubliez pas.*

IN a recent number THE MUSICAL COURIER commented upon the condition of the organ trade in Europe. Until within about two years ago the Story & Clark organs were sold in limited quantities, owing to the sluggish handling of these excellent instruments by an agent who, from ill health, was unable to properly represent them. Since then extremely active efforts on the part of the new agents have resulted in an immense increase in the sales of these organs, which have now become firmly established and very popular.

The Story & Clark Organ Company, of Chicago, was the first to recognize the necessity for the production of handsome and artistically designed cases to replace the inelegant cases in vogue a few years ago, and their conviction in this led to the introduction of really beautiful cases, which foreigners, as well as home buyers, have not been slow to recognize and appreciate.

Estey Co-operative Plan.

THE Estey Organ Company have taken an action that is in line with some of the best industrial endeavor of the time in supporting the formation of a benefit and accident association among their employés with the addition of 20 per cent. to the contributions of the men, according to the circular mentioned in these columns last week. The principle is that of true helpfulness in helping those that help themselves. It recognizes the duty of capital to share in the misfortunes that may overtake labor in the joint service of both. It is on the lines of the socialism that is to prevail—the socialism whose basis shall be individualism, a co-operation that shall have the enthusiasm of humanity back of it, that shall be inspired by the desire of mutual help, instead of being a government machine. It is not the charity that is choked out of men that blesses, but that which is voluntary and from the heart. Herein lies the error of the men who are going to impose upon men benevolent systems like insurance and our other modified forms of socialistic effort, instead of trusting them to work up and out, as fast as the conditions will warrant, from the better feelings of humanity. It is in the last analysis the difference between the socialism that was preached by the gentle Nazarine and that of the Reds of France.

The Estey Company's action may be on a small scale, but it is a reaching out toward a great principle. And in these days when capital is so generally occupied in thinking about its rights, forgetting that it has any duties except to multiply itself as fast as it can, every such movement, however small, is worthy of attention and commendation.

The only criticism we would offer on the plan is that it should come a little nearer the insurance idea of indemnity, paying the injured man something like the average of wages, say \$10 or \$12 a week. This could of course be done by making the contributions of the men larger or more frequent and to which of course the company would add proportionately. It can be readily seen that the indemnity should not be made too high, but \$6 a week seems to be hardly designed to accomplish all the good that is possible. However, it is well to begin too small rather than too big.—Brattleboro "Reformer."

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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LIVE WORKING AGENTS WANTED.
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LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.
LYON & HEALY, General Western Distributing Agents, Chicago, Ill.

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UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.
THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,



MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffler, Harmonic Scale, Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and

IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

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PIANOS
REKNOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

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WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

STRAUCH BROS., MANUFACTURERS OF GRAND, SQUARE AND UPRIGHT PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 484 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

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LYON, POTTER & CO., 174 Wabash Ave

THE PACKARD ORGAN **FORT WAYNE ORGAN**
SEND FOR CATALOGUE & PRICES TO
FORT WAYNE, IND.

MEHLIN OR BEHR.

IF THE MUSICAL COURIER has made an error in attributing to Paul G. Mehlins the creation of any particular Behr grand, THE MUSICAL COURIER will apologize for its mistake, for no well conducted newspaper can afford or would be willing to adhere to a false record of facts. The error, if error it proves to be, was made under the impression that Mehlins' first grands were gradually developed into larger grands by Behr Brothers & Co. after his departure; that the changes in construction, such as the new grand action, the new stringing, &c., followed subsequently.

If THE MUSICAL COURIER has made an error in its call for evidence from Hardman, Peck & Co. to prove that they are privileged by honest business methods to use the coats of arms or crests of certain members of the British royal family in their advertisements, THE MUSICAL COURIER will certainly apologize.

At the same time, true to the trust reposed in it by its thousands of readers (10,000 copies again distributed this week—see books), THE MUSICAL COURIER adheres to its rights as a critic and a medium that reflects public opinion. To pay rival papers to make personal attacks on the editors of this paper is not a very judicious method of proving that its opinions are not correct and based upon intelligent judgment; to impugn the motives that control the criticisms published in this paper makes worthless all that has ever been said in these columns in praise of your product.

A newspaper that is not independent, that will take into consideration and make speculative all the many contingencies its advertising columns offer, has no value to its own advertisers. It can have no power to do good; it can do no harm. It is an insipid mental nostrum that can do nothing but disgust those who attempt to digest it.

THE UNION SQUARE FIRE.

MUCH of the matter contained in this issue of THE MUSICAL COURIER avoided destruction only by the almost superhuman efforts of the members of the New York Fire Department, and to those courageous and intensely active men may be attributed the saving of our office, books, manuscripts, &c., from the raging fire which caused such large destruction of property on Union square on Thursday, the 21st instant. Our offices and editorial rooms abut upon the rear of the building occupied by Brentano and at one time were surrounded on three sides by raging flames. Only the titanic work of the firemen kept the fire within bounds in this part of the conflagration. Here, at the rear of our building and of Brentano's, exists a large area, in which, hidden from the view of an admiring crowd of onlookers, the firemen displayed a heroism and disregard of danger which, had it occurred before an audience, would have aroused them to thunders of applause. Amid the intense heat, dense smoke, falling glass and bricks they plied the work, utterly regardless of the dangers about them. Waist deep in water, with hands bleeding from the cuts of broken glass, they clambered into windows, drawing behind them trails of hose filled with pulsating streams of water, and disappeared into blinding clouds of steam and smoke.

The attachés of THE MUSICAL COURIER remained in the company's office until the firemen entered and ordered them to vacate the premises, which was immediately done. It was then thought that THE MUSICAL COURIER offices would soon become prey to the torrid element. By extraordinary and carefully directed work the flames were prevented from encroaching upon our rooms. And here THE MUSICAL COURIER desires to pay tribute to the care and forethought of the firemen in the performance of their duties. As the offices were very hurriedly vacated only a few important documents were removed to a place of safety, and the orderly confusion of books and papers incident to the production of so large a paper as THE MUSICAL COURIER was left entirely unprotected except by the members of the fire department. On returning to the office some hours subsequently, with the expectation of finding a chaotic mass, there was found instead everything in its place, and without the disturbance of a single sheet of paper. Although tons of water surged through the pipe lines

laid through the offices not a single drop escaped from joints in the hose, and when the firemen had withdrawn no trace existed of their having invaded the place for a moment. No higher evidence of efficiency than this is possible to conceive. The extreme care shown by the brave fellows who risked their lives in saving our property calls for the highest and warmest encomiums, and the editors of THE MUSICAL COURIER unhesitatingly and cheerfully return thanks to the men in charge of the building for the marvelous carefulness displayed in the prosecution of a work usually attended by destruction to property.

A PHILADELPHIA SCHEME?

A CERTAIN H. G. Farnham, calling his business an advertising bureau and located at 1101 Chestnut street, Philadelphia, has been addressing a letter, of which the following is a copy, to piano manufacturers all over the country. Those known to have been written to are Messrs. Weber, Fisher, Gabler, Emerson and Hallet & Davis, but it is supposed that nearly every house in the line has received such a letter, which reads:

[Copy of the one in our possession.]

OFFICE OF H. G. FARNHAM,
ADVERTISING BUREAU, 1101 CHESTNUT STREET,
PHILADELPHIA, JANUARY 20, 1888.

GENTLEMEN—Will you kindly mail to this address an illustrated catalogue of your pianos with lowest cash prices—by prompt attention to this you will oblige. Yours respectfully, H. G. FARNHAM.

No. 1101 Chestnut street is one of the buildings in which Charles Blasius & Sons have one of their retail piano warerooms, and it is known that Farnham has business relations with that firm. In fact, it is definitely asserted in Philadelphia that Farnham is employed by Blasius & Sons on a salary and does all their advertising.

It is to be deplored if any firms have replied to these letters, for, to all appearance, the catalogues and prices were intended for the use of Blasius & Sons. They cannot be recalled if they have been sent, but that kind of business should be put down as rather small. Further information regarding the operations of this man Farnham is very apt to make its appearance in these columns.

PIANO MANUFACTURERS AS-SIGN.

STADERMAN & FOX, piano manufacturers at Clyde, Ohio, have made an assignment to T. F. Heffner. The town of Clyde was bonded last spring by a vote of its citizens to the amount of \$2,500, which was paid to the firm on condition of removing its factory from Buffalo to Clyde, but this amount and the small capital otherwise controlled by the firm did not suffice to carry on the business.

In the "General Fraud History of the Music Trades of America" this firm occupies a full page, one cut representing an enormous factory building, and the "History" says that the "floor space utilized by them for manufacturing purposes amounts to 8,000 square feet."

The truth is that Staderman & Fox were hardworking men, who with small capital tried their best to fight the battle the result of which, unhappily for them, in its foregone conclusion must have been disastrous. They occupied a small factory building at Clyde. To represent them as a great institution in a book called a "General History" constitutes a fraud upon history and a disgrace to those who call themselves the publishers of such a "history."

IN TOWN.

AMONG the visitors to New York during the past week and among the callers at this office were the following named members of the trade:

Mr. Carl Hoffman.....Leavenworth, Kan.
Mr. Edmund Cluett.....Troy, N. Y.
Mr. A. L. Featherstone.....Montreal, Canada.
Mr. J. Dustin Smith.....Montreal, Canada.
Mr. R. W. Blake.....Derby, Conn.
Mr. F. W. Farwell.....St. Paul, Minn.
Mr. Harry R. Williams.....Detroit, Mich.
Mr. Chas. H. Bobbin.....Detroit, Mich.
G. W. Tewksbury.....Chicago, Ill.
Mr. J. G. Ramsell.....Philadelphia, Pa.
Mr. M. Steinert.....New Haven, Conn.

CANNOT BE DONE.

THE oddities and curiosities of human nature, particularly as applied to the piano and organ business, cannot be judged to better advantage than in the office of this paper. Among many letters for information showing a rare notion of the use of newspaper space for the gratification of a business whim is the following:

SPRINGFIELD, Ohio, January 2, 1888.

Editors Musical Courier:
Will you kindly give the following information in the next issue of THE MUSICAL COURIER?
Do Woodward & Brown, of Boston, manufacture pianos, and are they high grade?
Do you know anything about the Kingsbury piano, of Chicago?
Does the Harvard Piano Company, of Boston, manufacture a first-class piano, and who are the manufacturers?
Does the Everett Piano Company, of Boston, manufacture a first-class and high grade piano, as some houses ask very high grade prices?
Your answer will greatly oblige the above subscriber.

ARCADE MUSIC HOUSE.

This is a wholesale inquiry. To answer all these questions signifies the acceptance of a responsibility few men would dare to assume, even outside of a newspaper office. This paper has not assumed the privilege of grading pianos for public purposes, and as it may run the risk of committing a palpable injury that might damage piano manufacturers who do not advertise in its columns, it is obliged to withhold the answers to the above questions indefinitely.

If these firms were all advertisers in our columns the situation would be vastly altered, but as the case now stands the makers of the cheap grades of the above named pianos might cry out that their classification would have been different had they been advertisers.

Consequently we pause.

PARESIS, with the accent on the first syllable, is rife just now. The latest victim of the dread disease is a trade newspaper man, who delights in calling himself a journalist, who is now laboring under the delusion that people are pursuing him. It's the same old story; John McCullough, Bartley Campbell, Tony Hart, and lately Scanlan, have all gone the same path. They all rushed to their lawyers and asked for protection from imaginary enemies, and they went on and on until they were landed in asylums where such people are beyond doing harm to others. It seems that there is no cure for the disease. Sad, but it's so.

UNIFORM PITCH.—The Manufacturers' Association of New York City and Vicinity are deserving of the credit for the establishment of a uniform pitch—the 435 A. At a dinner of the association a committee consisting of several men who are not and never have been members of the association were appointed, together with some members, to consider the question, and after considerable work, in which but few of the committeemen participated, Colonel Fuller's report was submitted, and he subsequently delivered his public address, which was fully exclusively reported in the columns of THE MUSICAL COURIER through MUSICAL COURIER enterprise.

The question now arises—what would have been the result of this committee work, this labor of love, on the part of Colonel Fuller, had not THE MUSICAL COURIER gone to the trouble and expense of a special stenographic report of the public address? Would it not have ended in another circular letter? Of course it would. Did any other paper make any attempt to cover the matter intelligently and in detail? Of course not. What was the element that crowned the efforts for the establishment of a uniform pitch? In what manner was the information concerning it gathered and disseminated throughout the world? Of course, THE MUSICAL COURIER.

It would be well for some, if not all, of the present members of the association, whom it is to be presumed take a certain personal pride in the nominal establishment of a uniform pitch, to reflect upon just how important a part this paper played in the matter. It is perfectly right and natural that THE MUSICAL COURIER should participate in any affair of universal importance to the trade, but it is just as right and natural that attention should now be called to the fact that without the official report of THE MUSICAL COURIER the whole endeavor would have ended in the distribution of a technical circular which would have reached but a limited number of people. Through this paper it reached the whole world of music. Please remember that.

A. B. CHASE.

WHEN, 25 years hence, the now rising generation of piano men look back to this time they will wonder how it was possible for us to think that a piano to be good must come from a large city. That the elements of excellence should be found in great commercial centres will appear natural enough to them, that New York, Boston, Baltimore, Chicago should be the places of great factories and skilled men will seem right enough to them, but they will not understand why there existed in years then past the idea that a piano to be good must have borne upon its name board an address which would establish its value.

We of to-day—the trade, the press, the public—are all too much given to unconsciously associating with the name of a city the merit of an article produced there or elsewhere. In the piano business no more simple, strong and effective destruction of this narrow-mindedness has been accomplished than in the case of the A. B. Chase Company, of Norwalk, Ohio. The action has been simple, strong and effective, because the people who compose the A. B. Chase Company believe in methods that are simple, strong and effective. When they started out to put their piano on the market there was already prepared for them an opening made by their excellent organ; but the piano was met by an obstacle unforeseen by its makers—the fact that it emanated from a small place which was not known to the great public.

Most concerns would have been daunted at such a difficulty and would have hastened to make a connection in some large city which would have legitimately entitled them to label their product as from that place. But the A. B. Chase people were broader minded than that, and they have proved to the trade, to the press, to musicians, musical people and the public in general that it is the sheer merit of the instrument itself that will tell in the long run—they have proved that from Norwalk, Ohio, can come as good a piano as can be made anywhere.

BOSTON OFFICE.

THE importance of music trade affairs and musical matters in general in Boston and throughout New England is universally recognized, and these have consequently always been treated with attention and care in the columns of this paper. Of late, however, such impetus has been given to trade matters in that city that it has become absolutely imperative to be represented on the spot, and THE MUSICAL COURIER Company has consequently decided to open a branch office in that city on February 1 under the management of Mr. John E. Pinkham.

Mr. Pinkham is personally acquainted with every professional musician in Boston and with most others in New England. He has for many years past had business and social relations with the musical people of that city, and is universally respected. He has been engaged for a long period in active newspaper work, and is a familiar figure in concert rooms and along Piano Row. Mr. Pinkham will attend to the reportorial and business departments of the Boston office.

While the Boston music trade cannot complain of the treatment it has received in the columns of the music trade press, yet there exists a well founded notion that regular daily attention should be accorded to it, so that it may be in direct touch with the trade through an office of a music trade paper existing on the spot. This can be done hereafter by means of the Boston office of THE MUSICAL COURIER, which will be connected with the home office of the paper here by means of a long distance telephone.

The piano, organ, musical merchandise and sheet music trade of Boston represents a huge industry. Of pianos alone about 22,000 were made and sold in 1891, and Boston pianos are famous the world over. One enormous new piano factory was erected in that city last year; another piano factory was enlarged over one-third of its former capacity; one large firm removed its chief office from New York back to Boston; another piano manufacturing firm has just increased its capital to \$100,000 outside of its surplus, which is large. Tremont street, in its most attractive part, is crowded with piano stores, and in Washington and other streets music stores and publishing houses

abound in surprising profusion. In the publication of sheet music, music books, &c., Boston surpasses all other cities of this continent. All these industrial institutions, including the makers of materials and supplies, will receive direct attention by means of the Boston office of this paper in the person of its manager.

The location, which will probably be on Tremont street, will be announced next week.

TUNERS' GUILD.

The Idea Growing in Popularity.

IT begins now to look as if some practical work would be done in the bringing together of a body of tuners who will form an association for mutual protection against worthless swindlers who are constantly cropping up here and there and ruining pianos through their ignorance or cupidity. Years ago THE MUSICAL COURIER urged the necessity of such an organization, and within the last few months the matter has again been revived and the interest in the question renewed. It has always been known as the earnest desire of all expert tuners that their profession should be given a proper status and that incompetent men should be so placed before the public that it would be impossible for them to infringe upon the rights and incomes of men who had devoted years of study to perfect themselves in a branch of labor which requires peculiar qualifications. The ever recurring complaints of owners of pianos that had been ruined by unskilled men and the often published cautions of manufacturers and dealers warning their customers against "tramp tuners" seem to have at last aroused the legitimate men to a sense of the importance of co-operation and the establishment of a standard of efficiency by which all will be judged.

Numerous letters from tuners have been published recently asking that something be done, but it has remained for the Chicago men to take the initiative, as will be seen by the following from the Chicago "Times" of January 19:

Piano Tuners to Organize.

NATIONAL ASSOCIATION TO BE FORMED THAT BODES ILL TO POOR WORKMEN.

Piano tuners are going to organize. Local disciples of harmony are pushing the movement, and the first group formed will be composed entirely of Chicago men. But the contemplated organization is national in its character, and the national association must be fully realized before the work cut out for it can be inaugurated. This work, in short, is to establish a certain standard of excellence in the art of piano tuning which must be attained before applicants can become members of the national piano tuners' organization.

It is, of course, expected that piano dealers and owners will back up an organization which has for its object only an improvement in the character of piano tuners, for hours and rates of labor will have nothing to do with the organization. It is said, as a matter of fact, that many of those who assume to be piano tuners do not know the first principles of the art, and as the public is densely ignorant as to a piano's interior economy these fraudulent tuners are able to pursue their business without fear of detection and exposure. It is to stop this practice that Chicago adepts intend coming together.

A call for a meeting will soon be issued and it is anticipated that all the reputable tuners in the city will respond. When the first society is organized, a constitution and by-laws adopted and officers elected, extensive missionary operations will be started and similar organizations perfected all over the country. Then the national organization will be founded and what is now a hope will be a reality.

It is designed to put every applicant for membership through a close examination and rate him accordingly. If he passes the ordeal he will be given a certificate or diploma and will be recognized as a fully ordained piano doctor.

If the national organization is perfected before the world's fair begins it will urge the appointment of one or more piano tuners on the committee of awards for pianos.

It is hoped that by next issue our readers may be fully informed as to the result of the first meeting in Chicago, and it is hoped that someone in New York will now step out and ask for a meeting of tuners here. It would not be difficult for two or three men to get together and publish a call for an informal meeting for a preliminary discussion looking toward organization. All that is required is a start, and the

columns of THE MUSICAL COURIER are again offered for the publication of such notices as will tend toward the gathering of a few men who can set the ball rolling.

The importance of the movement will be set before the Piano Manufacturers' Association next week, and in the meantime the following letters will be of interest to all who are anxious to work toward the consummation of so worthy an object.

BOSTON, January 21, 1892.

Editors Musical Courier:

Am pleased to hear of this movement to form a tuners' guild, and hope such an organization may be formed.

The idea has often occurred to me, as I presume it has to others, as well as the gentleman from New York who has lately broached it in the columns of your paper.

And, by the way, the music trade is to be congratulated in having such an exponent as THE MUSICAL COURIER.

Your policy is broad and liberal, gentlemen.

With best wishes,

A. SPINNET.

BROOKLYN, N. Y., January 23, 1892.

Editors Musical Courier:

GENTLEMEN—After reading those articles in THE MUSICAL COURIER on the proposed tuners' guild I thought a few words from me might be a little encouragement to Mr. Greenleaf and Mr. E. E. Todd. I have been tuning for eight years, and from experience I think it is a very good thing. I don't see why an organization of this kind should not take root at once, because it is an interest to the manufacturer as well as the tuner.

So I am ready to meet you at any time, and success to you.

I am, very respectfully,

ED. E. HARLAN, Tuner.

NEW YORK, January 24, 1892.

Editors Musical Courier:

Put our names to your list of supporters of the Tuners' Guild. It is what we need. We shall use our influence to induce others to come forward.

Yours, WM. G. WARD, Tuner, Corona, L. I.
CH. H. BENSON, Tuner, 115 E. 14th St.

A RECENT tour of an observant traveler throughout all the great West and part of the South has brought fresh grist to our mill for analysis and deduction, so to speak. Among other thoughts conveyed to us he remarked upon the extraordinary popularity of the pianos produced by the famous house of Decker Brothers. The agents for the firm appear, justly enough, to be enthusiastic regarding the beautiful qualities of the Decker instruments, the refined manipulation of cold and hard mechanical materials, uniting them harmoniously into musical instruments of exceptional beauty and value.

This same opinion has been so frequently expressed in the columns of THE MUSICAL COURIER that it would be supererogatory for us to add more than a simple confirmation of this gentleman's comments.

One of the most striking things he encountered was the personal feeling of the Decker Brothers' agents toward the firm, the unquestioned morale of their business methods and the mercantile ethics which guide their every movement. This again has been remarked in these columns, but it is ever a pleasure to bear, with others, testimony to the wise, gentle, honorable and conservative nature of the moving influences guiding the action of this eminent firm. A bond of mutual confidence and respect exists between the firm and its numerous representatives, and perfect unity prevails, undisturbed by petty and inconsiderable differences. To handle the Decker Brothers' pianos is doubly satisfactory to the firm's agents. They know that they are handling a piano of merit, far removed from many whose claims are pretentious and noisy, and they feel sure that all efforts tending to enhance the reputation of these pianos are appreciated and recognized.

A peculiarly elevated and distinguished motive directs the affairs of this eminent house, and its good taste, loyalty to agents and adherence to high principles stamp it as a model institution.

Downright Lying.

A LADY in St. Louis, Mo., sends the following letter to this paper, evidently for explanation:

OFFICE OF THOS. SWOGER,
BEAVER FALLS, Pa., December 29, 1891.

Miss Jennie Mellin, St. Louis, Mo.

DEAR LADY.—Piano factory in New York. Organ factory at Grandview, Pa.

Yours truly,

THOS. SWOGER,

per (somebody).

This means that Swoger has a piano factory in New York, and as such is not the case, the reply, is a downright lie. Swoger's stencil racket is pretty desperate when it will permit him to go to such extremes.

GILDEMEESTER & KROEGER.

WE say without diffidence that the best pulse of the condition of musical matters of every kind is found in this office. Whenever a new or special interest is aroused it manifests itself here. As a channel through which many opinions converge and find direct force in broadened repetition, this paper stands alone. Therefore, when we hear frequent reports from dealers visiting the city that they have secured the agency for the Gildemeester & Kroeger piano, its value and desirability becomes at once enhanced. The very general talk in the trade about this exceptionally fine piano is all in its favor.

And this is not wonderful. The partners in the concern are both men of unusual experience, and the coalition of such accomplished talents has made an indelible mark in the rank of high-class manufacturers. The popularity of the piano is assured beyond all question. Its excellent mechanical and musical features are incessantly studied, and within the past three months the Gildemeester & Kroeger piano has not only shown much increased refinement, but intelligent buyers have demonstrated their recognition and appreciation of it by according it unstinted words of praise. Not only have they uttered words of praise, but the same dealers have adopted the piano as a leader, and have purchased instruments with a liberality delightful to the makers. No better testimony to the merit of a piano can be had than the unqualified commendation of heavy buyers, who indorse their own verdict by direct investment.

EMERSON IN MISSOURI.

THE extensive trade done by Mr. Carl Hoffman, of Leavenworth, Kan., in Emerson pianos has resulted in his acquisition of the representation of these pianos for Kansas City and the territory and counties in Missouri adjacent thereto. The trade has expanded to such a degree and the reputation of the Emerson piano has taken such root that a wider field for operations naturally unfolded itself and logically fell to Mr. Hoffman, whose large trade is conducted in those regions to the satisfaction of the firms who enjoy his custom.

As a result of these arrangements, just perfected, the eastern and middle sections of the great and rich State of Missouri are open for any enterprising firm of piano dealers who have capital and whose reputation is a guaranty that their business will be satisfactory to the manufacturers.

The history of, say, only 10 years past in the piano trade shows conclusively what the representation of the Emerson piano signifies for any intelligent piano firm or dealer. A glance at the list of Emerson dealers will disclose that every firm whose methods have at all been consistent with the ordinary laws of trade has made money in handling the Emerson, which is to-day one of the very choicest instruments for representation.

The position attained by the Emerson piano is due absolutely to its merits and to its rapid improvements ever since 1884—for that year marks the period of its greatest development.

The climax of its upward movement for the present was reached in the completion last fall of the new factory of the Emerson Company—a factory which is a monument to the intelligence and character of the proprietors of the business, for they have shown that a great plant can be reared in the piano industry free from any scheming or machinations such as are considered necessary for success by too many men engaged in this line of trade.

The industry was reared to its present wonderful proportions by, first of all, the production of the Emerson piano, a creation *sui generis*. Upon this, and forming an essential part of it, came such factors as thoroughgoing commercial methods and the very highest and purest mercantile ethics. That was all, and that was sufficient, for this in itself embraces intelligence and personal honor and all that goes with these forces.

To be in any manner or shape associated or linked with the Emerson Piano Company, or the destinies of the Emerson piano, should be considered an honor, and those dealers who appreciate this and view the condition as it is viewed from this vantage ground

will inevitably derive permanent benefits that are far beyond the usual business achievements.

Missouri firms who have confidence in the future of their trade and whose position is fixed can attain the representation of the Emerson piano—unless they are too late in applying.

ATTENTIVE readers will recall that some months ago Mr. Charles Jacob expressed his determination to prosecute a man named Clark at Ogden, Utah, who had defrauded his firm of a certain amount. Mr. Jacob declared that he would follow the matter up as a principle, and his attitude was then commended as unusual in the piano trade. Subsequently Mr. Jacob went to the trouble and expense of a trip to Utah, by which he succeeded in having Clark held again, he having in the meantime escaped from jail and been recaptured. A report has recently been current that Clark was out on bail and that Mr. Jacob had allowed his case to lapse, whereupon Mr. Jacob wired his counsel and received a few days ago the following reply:

In reply to your telegram would say our court is not now in session, as our judge is absent, sitting as a member of the Territorial Supreme Court.

However, when Clark's case is reached for trial I shall take pleasure in seeing that you are promptly notified.

Mr. Jacob is a man of determination, and when he says that Clark shall be punished it means that Clark shall be punished.

Business Change.

BARTLETT'S MUSIC HOUSE,
189 NORTH SPRING ST.,
LOS ANGELES, CAL., JANUARY 1, 1892.

Editors Musical Courier:

I beg to inform you that the firm of Bartlett Brothers & Clark, of which I have been a member, has this day been dissolved by mutual consent of Messrs. Bartlett Brothers and myself, who constituted the partners thereof. I retire from the business in Los Angeles and Messrs. Bartlett Brothers will continue on their own account.

I have sold and conveyed to them all my interest in the assets of the late firm, together with my good will, and they have assumed all the liabilities. I wish to thank you for all the courtesies you have extended to the late firm of Bartlett Brothers & Clark and to bespeak a continuation of them for my successors. Yours very truly,

A. K. CLARK.

Los Angeles, Cal., January 1, 1892.

This will advise you that the partnership hitherto existing between Bartlett Brothers and Mr. A. K. Clark, under the firm name of Bartlett Brothers & Clark, has this day been dissolved by mutual consent. Having purchased Mr. Clark's interest in the assets of the late firm, and having assumed all the liabilities, we shall continue the business from this date on our own account.

We trust that the friendly relations which have for a long time existed between us will still be continued with this house, of which we are now sole proprietors.

Very respectfully yours, BARTLETT BROTHERS.

A New Enterprise.

BENNETT & DAGER have formed a copartnership for the purpose of manufacturing a "leaf turner," an attachment to a piano for turning the leaves of sheet music or of a folio. It is operated by keys and one or one dozen leaves can be turned at a time either backward or forward. Mr. Bennett is the patentee, and claims his device to be perfect and that it is the only appliance of the kind in existence; in fact an application for a patent for anything similar has never before been filed. The old German church on South Washington street has been fitted up with engine, boiler, machinery, &c., and everything is being put in readiness for the manufacture of this article, which will be more fully described in the "Democrat" in another issue.—Herkimer "Democrat."

Defying Competition.

100 PIANOS—100 ORGANS.

I HAVE that number in my Madison store to-day. My outside branches have as many more. Surely but one other establishment in Wisconsin, and it is doubtful if there be another, carries anything like this stock. Can we suit you in prices and styles? Looks like it. We can, and will make you a present if we don't. Three thousand organs—that's "five or six," and we have received that number in Madison, without boxes, in carload lots—something my competitors cannot do. The saving in boxes and freight thereon has been \$6,000. Can't ship pianos without boxes. Have tried that, but we buy them in carload lots for spot cash. For above reasons we defy all competition in prices and in terms.

W. W. WARNER,
27 West Main street, Madison, Wis.

—J. L. Peters, formerly located at 224 North Fourth street, St. Louis, has removed his music business to 222 Olive street, right among the other music firms in that city.

The management of the Beethoven Trio Club, of St. Louis, is vested in the Jesse French Piano and Organ Company, of that city. The club uses the Chickering piano in all its concerts.

—Mr. Hilliard Smith, for over 50 years an employe in the piano factory of the Chickering, and for nearly that time the inhabitant of the same house at 10 Washington place, Roxbury, died January 16. He was born in Lewiston, Me., 50 years ago last September, and at 18 went to Boston, where he undertook the work of making sounding boards for pianos, an occupation he followed until about seven years ago, when he gave up active work.

Uniform Pitch and Tuners.

CARTHAGE, Mo., January 21, 1892.

Editors Musical Courier:

A tuner I have watched with interest the steps taken by the Piano Manufacturers' Association in regard to the new pitch, and am very much gratified with the result of their incessant labor, deep research, and thorough canvass of the matter. I am of the opinion that A 435 will meet the requirements of the future, perhaps for all time to come. Now that this much has been accomplished, is it not equally as important that when a piano has been sent out from a factory at the desired pitch that it should be kept in that condition? What can pitch amount to, no matter what the standard may be, if the tuners have no regard for it, and if the new pitched piano falls into the hands of a "piano butcher?"

Now, the momentous question arises: How shall the piano maintain its pitch after leaving the factory or warehouse? Does all responsibility cease on the part of the manufacturer? Or should the manufacturer be to a certain degree, or to any extent at all, responsible for the future health of the instrument he manufactures?

Certainly the maker of even a fairly good piano feels to some extent concerned and takes, to say the least, a little interest in the instruments he turns out.

Time after time tuners in various parts of the country have tried to establish a guild, and as many times as they have tried they have failed.

I attribute the failure or lack of success to poor business management and the lack of the co-operation with the manufacturers. The old proverbial saying still holds good, "United we stand, divided we fall."

Without the assistance of the music trade in its various channels the scheme might as well be abandoned.

Nearly every manufacturer places in the rear end of his catalogue a little squid of warning in regard to employing incompetent tuners, but how indefinite it reads—"Employ only a competent tuner."

There are few persons who are capable of judging of the merits of a tuner until after the piano has been injured; sometimes the botch work is imperceptible until tuned again. Nearly every tramp or "Jim Crow" tuner has his tale of woe to sing about the superiority of his work, and usually produces testimonials of a very high order. This is sometimes a benefit to the thorough tuner, but usually proves very bad for the person allowing the itinerant botch to tamper with his piano.

There should be some protection for the purchaser. There should be a safeguard or a way by which the person owning a piano may detect a fraud.

I believe Mr. Greenleaf has suggested the panacea for this evil. Let the committee on this movement visit the manufacturers and secure their approval, and by securing the assistance of the music trade papers, and the hearty co-operation of the piano makers, then by good businesslike management this reform can be worked out and grand results attained. Yours in favor of reform,

E. A. MAYOR.

[See editorial in this issue on "Tuners' Guild."]

Trustees' Petition.

At a Special Term of the Superior Court of the City of New York, held at the Court House in the City of New York, the 9th day of December, 1891.

Present:

HON. PHILIP H. DUGRO,
Judge.

In the Matter of the Application of the

Trustees
of the
Conover Brothers Company for a Vol-
untary Dissolution.

On reading and filing the petition of James F. Conover, George H. Conover and Normandus W. Thayer, Trustees of the above named Conover Brothers Company, and the schedule thereto annexed, duly verified on the 9th day of December, 1891, and on motion of Samuel F. Prentiss, of counsel for the petitioners, it is Ordered, that all persons interested in said corporation, the Conover Brothers Company, show cause before this Court, at a Special Term thereof, to be held at the City of New York, on the 15th day of March, 1892, at 10:30 o'clock in the forenoon, why the prayer of said petition should not be granted and why the said corporation should not be dissolved.

It is FURTHER ORDERED that a copy of this order be published at least once in each of the three weeks immediately preceding the time fixed herein for showing cause, in the following named newspapers, to wit: The New York Law Journal, published in the City and County of New York, and The Sun, published in the City and County of New York.

Ent. P. H. DUGRO,
Judge, S. C.

A copy,
THOMAS BOSE,
Clerk.

To all persons interested in the corporation, Conover Brothers Company:

Take notice that the above is a copy of an order to show cause duly filed in the office of the Clerk of the Superior Court of the City of New York.

Dated January 9th, 1892.

SAMUEL F. PRENTISS,
Attorney for Petitioners,
57 Broadway, New York City.

Kansas City Trade.

Editors Musical Courier. KANSAS CITY, Mo., January 16, 1892.

IT has been some time since you have had any thing in the way of trade items from this interesting burg.

I have made a round among some of the dealers within the past few days, and I find that they all are satisfied with what they have accomplished, and especially during the holidays. It is true the crops have not been turned in quite as readily as many have anticipated, but for all that pianos of all grades have been in demand and a remarkably large number have been sold. This is very gratifying to one who has been East for some time, and I think is equally gratifying to the trade at large.

I had the pleasure of being shown through the new house of J. W. Jenkins Sons by C. W. Jenkins, one of the members of the firm, and they have an establishment of which any city might be proud. You are impressed with the amount of activity shown even on the first floor of the establishment, which is confined to their sheet music department and small goods, and on the next, which is used as a workshop as well as storage for that portion of their large stock which cannot be placed on exhibition; on the third floor I saw one of the handsomest piano warerooms in the West. There I found the well-known pianos of Decker Brothers, Vose & Sons and Conover Brothers, and since my departure I find that they have recently added another well known piano to their already large stock, which is certainly an evidence of excellent business. Mr. Jenkins informed me that during the months of November and December they experienced a demand for the pianos which they represent which has never been surpassed in the course of their business. J. W. Jenkins, the senior member of the firm, is now in Texas, and John is too well known to spend much time in Texas, or anywhere else, without being well repaid for so doing.

I find Legg Brothers at their old stand, 811 and 813 Main street, and contrary to the reports or rumors that I have heard they are still handling the Chickering, Gildemeester & Kroeger and Sterling pianos; and the boys report an excellent business, especially during the past few months. S. A. Legg, the piano man of the firm, told me personally that, while business was a trifle dull a few months back, they have no cause to complain as regards the number of sales and the amount of business that have been accomplished of late, and they anticipate a large and good season coming.

I then called on G. W. Strope, the veteran Kansas City piano man, who retired from this business a year or so ago and has recently opened up one of the handsomest warerooms in the city, and while he has not made definite arrangements as regards the stock he intends to carry, yet he has about decided and I think contracted for the Behning piano, the A. B. Chase and the Blasius piano. It is very gratifying to the trade at large to have a dealer of Mr. Strope's rustling proclivities return to the business, and there is little doubt that after he has decided as regards his definite stock the disposal will not be wanting.

I find that some radical changes have been made at the Kansas City Piano Company, O. H. Guffin formerly manager. Mr. Guffin is now East, and I could obtain but little definite information, except that Thomas F. Scanlan has purchased the business, which I presume means that he will still continue to handle the New England pianos and Hallett & Cumston pianos, but the Sohmer has as yet made no definite arrangements, and, while I think there are some deals that will be shortly consummated, until the matter is in hand I find I can get nothing satisfactory. In speaking to one or two dealers, they seem to have an idea as to where the Sohmer piano would eventually go, and if it results as anticipated personally I shall be only too glad to see such an arrangement made, as the firm I have in mind with such a piano as this will certainly push it as it deserves. I presume that while Mr. Guffin is East THE MUSICAL COURIER will learn more definite information than I can obtain.

I do not know as yet as to whether Mr. Guffin intends remaining in the business here or not, but I think it most probable, as he has many friends, and the trade would be sorry as a whole to have him leave.

By the way that was an unpleasant thing about Conover Brothers. In talking the matter over an evening or so ago several parties casually mentioned the worst thing that the Conovers could have done was to leave their old home here, as both were so well known that their prosperity, had they remained here, would certainly have continued. At one time they had the largest, the most complete establishment west of Chicago, and carried such pianos as the Steinway, their own, and several others of important make, and did a large and profitable business. There is no one certainly liked better than Frank Conover was, not only in Kansas City but in the entire West, and I have no doubt he made equally as many friends in Eastern climes as well as here.

Martin & Snyder are still pushing the Krell piano of Cincinnati, which I presume is to take the place of the Conover mentioned above transferred to Martin & Snyder.

plaints to make as to what they have accomplished, and certainly the pianos that they handle are to be found around very largely.

This, I think, about covers my round among the dealers, and from the discussions and pleasant interviews I had with all they anticipate a large and profitable trade from now on, as the Western crops are getting in hand, and I think this applies largely to the country trade, which for the last year or so has proven rather dull, on account of the scarcity and want of money by the farmers, and which is obviated and I think passed by the large and profitable crops that are being turned in. The prospect is bright and very cheerful. Yours, as usual, W. J. BROADWELL.

KANSAS CITY, Mo., January 20, 1892.

Twenty-five degrees below zero. That is the sort of trade wind we are having in these parts. Certainly yesterday was one of the coldest days ever experienced in Kansas City, and one could not blame the piano house proprietors, salesmen, and all connected with such departments, from embracing the steam pipes and radiators that could be found.

"Hello, Charlie. Anything new?" "No, only it's twenty-five."

"Never mind, that's all right; but have the A. H. Whitney Company decided on any definite arrangements yet?"

"Well, W. J., that is a matter that I am waiting every day to hear from my people as regards that will be done."

Such was the beginning of a very pleasant interview I had yesterday with C. B. Detrick, the genial manager of the A. Whitney Organ Company, who is now closing out the stock in hand that was carried at their former quarters, 610 Main street. I learned that no definite arrangements had been made as yet by the Whitney Company for the rebuilding of their factory at Quincy, but am informed that about March 1 they will decide as to what will be arranged, and from my conversation I judge that there is little doubt of the company placing Mr. Woodruff in entire charge and going ahead.

Brother Charlie, I think, had some idea of making arrangements to start for himself here, but it is definitely arranged that after the stock closed out he will be himself Quincy-ward and assume charge of some department of that company.

O. H. Guffin, the former manager of the Kansas City Piano Company, has returned to the East and I have endeavored to learn the ultimate whereabouts of the Sohmer piano, but it is rather hard to learn as yet. I think some arrangements will be made this week.

I met Martin, of Martin & Snyder, yesterday, who informed me that his firm had made arrangements with the Chicago Cottage Organ Company, of Chicago, to handle and push the Conover piano, which has heretofore been with J. W. Jenkins Sons. This arrangement was consummated, I find, immediately on the Cottage Organ Company taking the Conover piano. Martin & Snyder are large sized rustlers and deserve our best wishes, and while young in the business they have certainly accomplished a great deal, not only in making friends but in pushing the pianos they represent.

I called on V. R. Andrus in his lovely warerooms and found Vin still on deck. He is rather conservative as to his success and especially as regards trade topics, but I find that he carries one of the largest stocks in the city, with the Knabe and the Steck as leaders; and as Vin says, he cannot have the same pianos all the time, and from the busy appearance of his quarters I am led to conclude that he has found room for a great many of the pianos represented. Vin is an awful nice young fellow and has rustling proclivities that are 'way up.

Legg Brothers informed me that they recently made arrangements to handle the Emerson piano, which I am very glad to hear. They seem to be of the impression that their arrangements with Brother Hoffman, of Leavenworth, are still in vogue, and as indicated in my last letter they are still pushing the pianos they represent, and say they have no cause to complain as to the amount of business accomplished.

J. W. Jenkins Sons are now pushing the Krell piano of Cincinnati, which I presume is to take the place of the Conover mentioned above transferred to Martin & Snyder.

A. H. Reader, the affable manager of the Bradbury Piano Company, informs me that they will shortly move from their old quarters on Tenth street to Eleventh and Walnut. The location is one of the best in the city, and I judge they will have one of the nicest warerooms to be found anywhere.

G. W. Strope says he is getting along very nicely indeed and thinks after the people at large in the country, as well as city, learn of his return to his old business they will find that he is in it very largely.

John Jenkins, the senior member of J. W. Jenkins Sons, is expected to return from the South this week, and the boys informed me at the store, from the number of orders that have been sent in by hustling John, his Southern trip has proven of immense satisfaction to all concerned.

It is certainly very pleasant to note the amount of kind feeling expressed for Conover Brothers, as among all the dealers here they regret the rocky roads that have been

experienced by the Conovers, and they sincerely trust that their future arrangements will be fraught and permeated with financial success. This is very pleasant, as I could mention some of those now in business for themselves whose first experience was obtained and guided by genial Frank Conover. The writer has also very pleasant recollections of both brothers. Yours, as usual, W. J. B.

Stockholders' Meetings.

THE annual statement of the Keller Piano Company was filed at the town clerk's office at Bridgeport, Conn., on January 19. It shows that \$20,000 has been paid in stock, its debts amount to \$12,653, and credits to \$10,021. The stock is divided into 800 shares. The cash value of personal estate, exclusive of patents, is \$4,909,500.—Bridgeport "News."

[The patents represent another \$5,000,000.]

Chase Brothers Piano Company.

The annual meeting of Chase Brothers Piano Company was held at the factory yesterday afternoon. The report of the business for the past year was very gratifying to the stockholders, most of whom were present at the meeting. The usual 4 per cent. semi-annual dividend was ordered paid forthwith, and the balance of the net profits carried to the surplus account, which now amounts to \$50,671.47. The factory was shown to be greatly behind in its supply of pianos, notwithstanding it has been running night and day for some time. The Chicago Chickering-Chase Brothers house is one of the finest in the West and alone can handle the entire present output of the factory. There is some talk of building an addition to the factory so as to enlarge the output, though nothing definite in that line has yet been determined on. The development of this business since its removal to Muskegon has been marvelous, and is due not only to the energy and ability of the Chase brothers, who manage the business, but also to the co-operation of the substantial and representative business men of this city who are financially interested in its success. The following gentlemen were elected directors for the ensuing year: M. J. Chase, Barton S. Chase, Clarence A. Chase, Leon E. Chase, Alex. V. Mann, Thos. Hume and C. T. Hills. The board of directors at its meeting immediately after the stockholders' meeting elected the following officers of the company: President, M. J. Chase; vice-president, C. T. Hills; treasurer, Thomas Hume; secretary, Leon E. Chase. The meeting was notified of the appointment of M. J. Chase, president of the company, as chairman of the music and musical instruments committee for the world's fair by the Michigan commission.—Muskegon "News," January 21.

Barekhoff Organ Company.

The stockholders of the Carl Barekhoff Organ Company re-elected the old board of directors at their meeting on January 14. The board has since met and elected the old officers of the institution.

Weaver Organ and Piano Company.

The Weaver Organ and Piano Company, York, Pa., held its annual stockholders' and directors' meetings on January 21. After the reports of the secretary and treasurer, showing the affairs of the company to be in a most flourishing condition and the business larger than ever before, the following board of directors was elected: J. H. Baer, Frank S. Elliott and M. B. Gibson. The directors then met and organized, and elected the following officers: President, J. H. Baer; secretary, M. B. Gibson; treasurer, W. S. Bond.

Waterloo Piano and Organ Company.

At the annual meeting of the Waterloo Piano and Organ Company, held at their office in the First Ward last Thursday evening, Alexander C. Reed was chosen president; Charles G. Ried, treasurer; Malcolm Love, secretary and manager; A. C. Reed, C. G. Ried, Malcolm Love, Joseph W. Chamberlain and Jesse Snook, directors. The secretary's report showed an increase in the volume of business in 1891 over 1890 of more than \$30,000.—Waterloo "Observer."

Webster Piano Company and Henning Piano Company.

The annual meetings of these two piano manufacturing companies took place on Monday afternoon, January 25, at the office of Gen. Stewart L. Woodford, No. 18 Wall street, the general being counsel for both. The Webster Piano Company elected as officers: F. G. Smith, Sr., president; Col. A. S. Bacon, vice-president; F. G. Smith, Jr., treasurer; A. J. Powell, secretary, and C. H. Henning, superintendent.

The Henning Piano Company elected C. H. Henning president and superintendent, F. G. Smith vice-president, F. G. Smith, Jr., treasurer, and A. J. Powell, secretary.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

THE Everett Piano Company, of Boston, at its annual meeting, held on Tuesday, January 19, increased its capital stock to \$100,000, paid in. The company has a large surplus in addition.

For the Queen of Hawaii.

THERE is now on exhibition in the warerooms of Messrs. J. & C. Fischer, 110 Fifth avenue, a rare specimen of one of the firm's grand pianos, made to order for Queen Liliuokalani, of Hawaii. It is made of a native wood sent here for that very purpose, the log having come from the Sandwich Islands and the veneers having been sawed here. The wood is called koa and belongs to the mahogany family, but much of the texture has the appearance of walnut, the figuration and general character of it being an odd mixture of both woods. Worked out and fitted and finished as it has been by Messrs. Fischer, it is a marvelously beautiful wood adapted for the case of a grand piano.

On the front and inner side of the fall board the royal coat of arms and insignia are artistically painted with effect and the piano will prove an adornment to the royal palace at Honolulu, whence it will be shipped after February 1.

The tone of this Fischer grand is exquisite, the touch refined, and in its musical qualities it supports the original criticism expressed by this paper on these grands.

Pertaining to Steck.

THE representation of the Steck piano in Chicago has been placed in the hands of J. O. Twichell, of Wabash avenue. Mr. Twichell has made considerable money in the piano business and confines himself to Chicago strictly, thus leaving the usual Chicago territory open for other firms to handle the Steck piano.

J. F. Barrows, of Saginaw, Mich., contradicts the report that the Chickering piano has been transferred to him, as published in a Saginaw paper. He handles the Steck as his leader, as he has for years past.

Mr. Robert C. Kaemmerer, of the firm of Steck, who left here last Saturday on the Werra for Genoa, is on a short trip for his health.

New Incorporations.

Steiger & Co.

STEGER & Co., Chicago, to manufacture pianos and deal in musical instruments. Capital, \$160,000. Incorporators, J. V. Steiger, P. Sauber and S. R. Harcourt.

Thompson & Odell Company.

The Thompson & Odell Company, Boston, capital \$73,000, has been chartered for the purpose of importing, buying and manufacturing musical instruments. The incorporators are Charles W. Thompson, president, Herbert Odell, treasurer; William C. P. Pfaff and William O. Peterson.

Conover Piano Company.

The Conover Piano Company, Chicago, to manufacture pianos. Capital stock, \$100,000. Incorporators, H. D. Cable, F. S. Cable and Geo. W. Tewksbury.

[This is in accordance with the announcement published in these columns on January 13. The Conover pianos will be manufactured on a large scale as soon as all the arrangements shall have been concluded, and every effort is being made to get the factory in Chicago in shape, always with the view of enabling the company to continue to produce these remarkably excellent pianos in the same manner as has hitherto been the case.]

Another Great Scot.

SOME time ago there was sharp competition in a certain Southern city over the supplying of pianos to an institution of importance and widespread influence. It ran along for weeks and finally the agent of a well-known New York firm secured the order. It would not have taken him much time to write for the goods, but he was so elated at his success that he telegraphed for six uprights of a given style to be shipped at once to such and such a place. The pianos came, were accepted and all was serene. A letter of congratulation came from the manufacturer and with it a bill, the last item of which read: "Telegram ordering six style blank—41c."

Bent's New Partner.

ATLANTA, Ga., January 28, 1892, 11 p. m.

Friend Blumenberg.

I T will perhaps surprise you as well as the piano fraternity in general to learn that I have formed a new copartnership. The name of the firm will remain the same as heretofore and the celebrated R. M. Bent detachable upright pianos will be made and sold at the old stand, 769 Tenth avenue, New York.

The name of my new partner, whom I have taken for

life, was Miss Helen M. Hasslock, of Nashville, Tenn., where we were married on the 20th inst. at 1 p. m. We are now on our wedding tour, but not neglecting the piano business. Here at 7 a. m. To-morrow for Savannah, and after visiting Washington, Baltimore and Philadelphia expect to arrive in New York about February 1.

The members of the auxiliary firm are as happy as most people under similar circumstances, and my senior member will be pleased to see you at 769 Tenth avenue, New York, as soon after his arrival as is convenient for you to call.

With kind regards, I remain, yours truly,
R. M. BENT, Senior Member.

Chicago Cottage Organ Company as their traveling representative in the Pacific Northwest.

—W. I. Hobill, of Abingdon, Mass., inventor of the harmolite, is to settle at Waterville, Me., where a small stock company is to be organized to make the instrument.

—E. H. Sherman, undertaker, has purchased the stock of pianos and organs of Van Orton & Co. at Buite, Mon., and will continue the business. Quite an undertaking.

—Messrs. Strich & Zeidler are now supplying 10 pianos per month to Lyon & Healy, of Chicago, and look to an increase of their order as soon as they are able to turn out more goods.

—L. C. Dodson, of Bloomfield, Ia., has opened a new music store at Washington, Ia. He sells Starr pianos, Mason & Hamlin pianos and organs, Packard and also Newman organs.

—Mr. Wm. T. Crane, for some time a traveler for the Needham Organ Piano Company, is to be married at Wayne, Pa., on February 8 to Miss Emily Adele Silver, granddaughter of Mrs. D. M. Robinson.

—Smith & Jackson, of Greenville, S. C., are putting money in good advertising with the inevitable results. "Everything from a jew's harp to a grand piano can be had here," they say. They sell Starr pianos and Newman organs, and lots of them, too.

—At an orchestral concert on Thursday night at Buffalo the new standard pitch was used for the first time in that city. To meet the demands of the new pitch new wood instruments had to be purchased. Expert musicians thought the new pitch slightly increased the mellowness of the music.

—The recent fire in the Spangler Building, which immediately adjoins the Lincoln Building, did no damage to the stock or offices of Mr. Percy Ashdown, the representative in America of the music publications of Edwin Ashdown, Limited. Mr. Ashdown has met with great encouragement since the establishment of the branch office in New York and looks for a particularly good business in the United States during 1892.

—Mr. Henry J. Raymore, secretary and general manager of the Shaw Piano Company, of Erie, Pa., paid the "Hawk-Eye" a visit yesterday. Mr. R. is undoubtedly well qualified for the responsible position he holds, but we are inclined to the belief that his true calling should be that of an advertising agent. He fairly bristles with unique and original ideas and schemes in the line of advertising, and we think if he carries out all his plans for advertising the great piano made by his firm he will necessarily live to be 100 years old.—Burlington "Hawk-Eye."

—Henry Peters was on trial in the Court of Sessions last week for grand larceny, in stealing \$316 from the firm of Harney & Co., the manufacturers of piano plates, by whom he was employed as a bookkeeper. A fire occurred in the office of the company on September 8, and Peters was found at his desk with the firm's books blazing about him. The floor was saturated with oil. An expert examination of the books showed a deficit, and he was indicted for grand larceny. George Halpin discovered the fire. When he testified to this Thursday Peters said suddenly: "You are a self confessed murderer and perjurer." He then made a dash at the witness, but was seized by a court officer. Several witnesses testified that Peters was insane. The jury disagreed, 11 to 1, and a new trial must take place.

STEINWAY & SONS,
107-111 E. 14th STREET.



The Trade.

—Look out for a new deal in Denver.

—Mr. Napoleon J. Haines, of piano fame, has been on a trip to Chicago and other points.

—H. W. Aldridge, dealer in musical instruments at Chazy, N. Y., has been burned out.

—Stevens & Stevens is the name of a new firm which is to build and repair church organs.

—L. L. Shaffer, of Gloversville, N. Y., has opened a wareroom for the sale of Kimball goods.

—Mr. Geo. H. Zincke leaves this week for a Pacific Coast trip in the interest of Kranich & Bach.

—Mr. Thos. F. Scanlan, of the New England Piano Company, Boston, is in Kansas City to-day.

—The annual meeting of the Mason & Hamlin Organ and Piano Company takes place in Boston to-day.

—Henry A. Wolff is doing a very excellent and remunerative piano and organ business at Muskegon, Mich.

—D. H. Baldwin & Co., of Cincinnati, open a branch house at Mansfield, Oho. R. C. Rogers will have charge of it.

—Schleicher & Sons, piano manufacturers, Mt. Vernon, N. Y., have opened a retail wareroom at 9 West Fourteenth street.

—Kemp, the piano and organ dealer at Ellyton, near Birmingham, Ala., had \$1,500 worth of diamonds stolen from his house recently.

—William D. Parker, the Worcester inventor, is now employed in the factory of the Wilcox & White Organ Company at Meriden.

—Mr. W. O. Wilder, of the Taber Organ Company, Worcester, Mass., was at Bournemouth, England, during the second week of January.

—Ludwig & Co. contemplate moving to a larger factor on May 1, so that they may increase their capacity. The location is not yet fixed.

—Mr. Alex. Krell, of the Krell Piano Company, with Mrs. Krell, left Cincinnati for Boston on Saturday night. They will stop here on their return.

—The old organ pipe factory located for years past at Woonsocket, R. I., has been sold and tobacco pipes will hereafter be made in the building.

—Howard, Farwell & Co., of St. Paul, Minn., have had the agency of the Fischer piano allotted to them. They will control the Fischer pianos for Minnesota.

—Blasius & Sons, of Philadelphia, are negotiating for a new factory. They have made several offers, but as this paper goes to press negotiations were still in progress.

—S. W. Knepper, formerly of the firm of Knepper & Wier, Carthage, Mo., having recently disposed of his interest in the Durand Piano and Organ Company, at Portland, Ore., has accepted a position with the

WANTED—A young man wants a situation with a Western or Southern house as piano and organ salesman. Five years' experience, understands his business, good repairer, has always been successful in competition, not afraid to work. Is already employed, but wishes to go West. Address "P. and O. Salesman," care MUSICAL COURIER, 25 East Fourteenth street, New York.

TRAVELING MAN—By a prominent house in Philadelphia, a man to retail piano and organs on the road. Liberal salary to the right man. Address "Philadelphia," care of MUSICAL COURIER.

WANTED—By a piano concern here in the East, a first-class hustler for the road to sell pianos and organs. Good price to the right man. Address "Hustler," care of this paper.

WANTED—A gentleman thoroughly acquainted with the piano manufacturing business, in which he has been engaged in various capacities during about 20 years; one who knows the whole retail and jobbing trade of the Union, having traveled extensively in piano interests; one who is also a double entry bookkeeper and correspondent, and who understands how a piano business and factory should be conducted, wants a place. Address "Confident," care of this paper.

WANTED—A large Western concern intending to manufacture pianos desires to correspond with parties having a plant in running order, with the idea of purchasing scale, patterns, patents, &c. Must be a piano of medium grade. The name is not required. Address "Western," care of THE MUSICAL COURIER.

WANTED—To correspond with a music house in some thriving city that is in need of an experienced man in all branches of the music trade, who will put some money in the business when satisfied with the location, &c. Address "J. M. Business," care this office.

PRICE—Wanted the price of 80 to 100 square pianos of good makes, no less than 7 octaves, factory repaired or in good condition. Price will secure cash payment. Include boxing and shipping, as they are intended for shipment. Address "Square," care of this paper.

PATENT—I have a patent on a piano to weight the keys scientifically without the old-fashioned "leads." For sale for cash, as I am not engaged in the piano business, and will not trouble with shop rights or royalties. Address "Lead," care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

WANTED—A good, reliable man, who has had twelve years' experience in the piano and organ business as salesman and tuner, would like a situation with some good house in the West. Can furnish reference if required. Address "A.," care of MUSICAL COURIER.

WANTED—A piano tuner, action and tone regulator, who has had 30 years' experience and who can give the very highest reference, wants a place in a large or growing firm in the West, Southwest or South. Mild climate necessary on account of condition of a member of the family. Address "Climate," care of this paper.

SECOND-HAND PIANOS.

Wanted twenty second-hand Upright Pianos, of fair appearance and that will stay in tune, to be used for renting purposes. Address, giving spot cash prices, f. o. b.,

WARNER'S MUSIC HOUSE,

Madison, Wis.

RARE CHANCE.

Rare chance to buy a Music House in the beautiful city of Pittsfield, Mass.; population, 18,000; 50,000 population tributary to this city for pianos, organs and musical goods; only one other house in city; fine store, 22x100, best location, low rent; stock will inventory about \$4,500; terms easy; owner has other business. Fifty-two pianos and organs sold by this house since May 18 last. Address this paper.

OPEN SECRETS.

We are often asked what there is, anyway, about the A. B. CHASE CO. and their Pianos that make them so wonderfully popular.

There is no secret about it. Several things enter into it. We notice a few:

FIRST.—They have fine taste and correct ideas of Tone Quality, such as pleases musicians and the public generally.



SECOND.—They have exalted ideals of the possibilities of Piano production.

THIRD.—They know how to make Pianos embodying these exalted ideals in Tone Quality, Action and approximate perfection.

FOURTH.—They have a determination to use this knowledge and attain these Wonderful Results regardless of the time it takes or cost it entails.



FIFTH.—Pianos so constructed continue to improve with age and use, when properly cared for. People soon find this out and talk about it.



LASTLY, but not leastly, their motto is: "Make each Piano, if possible, better than the last one." Their workmen understand this and pride themselves on it.

These are all the secrets there are about their business and they don't care who knows them. They are all embodied in and stand out in a striking manner on every A. B. CHASE Piano.

Anybody can see it. Everybody likes it and freely says so—Musicians, Dealers, Traveling Men and Purchasers.

Progressive, wide-awake dealers are fast securing the agency for these instruments.

If you want such Pianos and your competitor is not selling them, write at once for prices and terms to

THE A. B. CHASE CO.,

NORWALK, OHIO.



C. G. RÖDER, LEIPSIC,
GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

GEORGE BOTHNER,
MANUFACTURER OF
GRAND, UPRIGHT AND SQUARE
Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

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MANUFACTURERS OF
PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.



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PIANOS.

GRAND. * UPRIGHT. * SQUARE.

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Title Samples
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UPRIGHT PIANOS.

Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,
CONCORD, N. H.

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—1836—

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MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

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We solicit a kind inspection of our factory and pianos.



WEAVER ORGANS.

RICH, BRILLIANT TONE. EASIEST
PLAYING ACTION IN EX-
ISTENCE.

WE SOLICIT CORRESPONDENCE FROM RELIABLE
AGENTS.

Order a sample organ if you never handled
them.

Weaver Organ and Piano Co.,
YORK, PA.

AUFFERMANN'S
STAINED VENEERS,

211 East 42d St.,
NEW YORK.

COLUMBIA HEIGHTS.

The new manufacturing location on the first high
ground south of Chicago. Cheapest and best railroad
facilities. Steger & Co. and Rice-Hinze factory
already located here. Catering particularly to organ
and piano manufacturers. For factory sites and infor-
mation address

J. F. KEENEY,
1128 Chamber of Commerce Building,
CHICAGO, ILL.



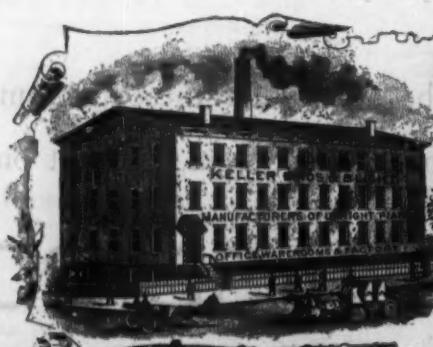
AGENTS WANTED Where we are not repre-
sented. Catalogue, &c., free.

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**FLOOD &
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VARNISH MAKERS,

NEWARK, N.J.



Keller Bros. Big 6
KELLER BROS.
UPRIGHT PIANOS.

Concert Services,
Congo Hall,
Salon or Studio.

Warehouses & Factory,
Bridge Ave. East End.

Bridgeport, Conn. U.S.A.

Quick Work—See Dates.

Notice of Dissolution of Partnership.

DECEMBER 22, 1891.

The partnership heretofore existing between the undersigned, under the firm name and style of D. H. Spencer & Co., is this day dissolved by mutual consent. The business will be continued by J. B. Payne, who has purchased all the assets and assumed all liabilities.

D. H. SPENCER.

J. B. PAYNE.

Referring to the above, I desire to express my warm appreciation of the very liberal patronage heretofore extended to the firm and to earnestly solicit a continuance of the same to my successor.

D. H. SPENCER.

—Waco "Day," December 23, 1891.

A Bill of Sale.

J. B. PAYNE FILES AN INSTRUMENT COVERING ENTIRE STOCK.

J. B. Payne, dealer in pianos and organs, yesterday gave a bill of sale of his entire stock of pianos, organs, fixtures, &c., to the Waco State Bank. The consideration named in the instrument was \$7,500. He also executed two deeds of trust on the real estate to D. A. Kelly, trustee, one in the sum of \$5,000 to secure the Waco State Bank, and the other in the sum of \$1,950 to secure J. D. Brown for \$1,000; J. P. Anderson for \$500, and Richard Halsted for \$450.—Waco "Day," January 14, 1892.

Monochord.

CINCINNATI, January 8, 1892.

Musical Courier:

DEAR SIRS—In "Pole's Philosophy of Music" occurs the following:

"The principles of stretched strings may be well and easily studied practically by means of a very useful instrument called a monochord. It is simply an arrangement for stretching a wire so that its elements of length, tension, &c., can be easily adjusted at pleasure and their effect on the note sounded thereby demonstrated."

WM. POLE, F. R. S.

In your next issue please give the name of some firm from whom such an instrument can be obtained; it is not possible to get one in this city.

Very respectfully,

J. B. DELANY.

George Gemunder, Jr., 27 Union square, New York city, can make a correct monochord.—EDS. M. C.

Tonk & Co.'s Catalogue.

SOME time ago reference was made in these columns to the latest catalogue issued by Wm. Tonk & Co., and as an additional reminder that it would be well for everyone interested in musical merchandise, stools, covers, &c., to have one of the books the appended circular letter issued by them is here published:

DEAR SIRS—Our revised 112 page catalogue has just been completed. It may safely be said to be the finest and most complete work of its kind yet published.

No expense or trouble has been spared in its compilation to make it not only a fine book, but also a true exponent of the goods we offer.

Aside from numerous new cuts, we have introduced eight pages of photographic groups, embracing 28 views of our factory, offices, warerooms, &c., representing, however, only the minor portion of our establishment. To illustrate all fully would itself require a good sized book.

Not only this catalogue has had our attention, but also the goods represented therein have received the most serious and thorough consideration. As a result of these efforts we are in a position to offer for the coming season an almost entirely new line of all the goods manufactured by us—piano stools, piano scarfs and covers, piano lamps, music cabinets, &c.

All of the new designs are the inventions of our own draughtsmen. We leave it to the trade to decide as to their desirability.

It will be noticed that most of our styles of stools are design patented

or copyrighted, or both. This has been done to prevent others from copying or imitating our goods.

Our styles of stools having always been the most "taking" with the trade, these piratical methods have been practiced to a great extent by those of our competitors who have not the ability to originate a good selling article themselves.

It is our intention to put this catalogue into the hands of every legitimate music dealer (and no others) in the United States. Those who receive this and are not in receipt of a copy will please apply for one.

Respectfully,

TONK & CO.,
20 Warren street, New York.

Musical Instruments.

A PRONOUNCED feature of the year's business in musical instruments was the vigorous steps taken by leading firms to increase the manufacture of pianos, which has heretofore been on a moderate scale compared with the number of such instruments sold. Chicago jobbers were almost entirely dependent on Eastern makers for goods of which they sold more than any other city on the continent. But the large factories either completed or in course of construction will soon enable jobbers to meet a large share of the demand from the products of their own factories, and as the latter will be equipped with the latest and most improved machinery, and have all the advantages that their Eastern competitors enjoy in the way of concentrating materials, and will save largely in the way of cost of transportation of the finished instrument from Eastern factories to this city, it does not require more than an ordinary discernment to see that the local factories will ere long take the lead in supplying the vast and steadily enlarging area of country tributary here. It is in fact safe to assume that this will soon hold the same position as a manufacturing centre for pianos that it has for years occupied for organs, namely, the world. Hence, instead of buying from the older Eastern Atlantic cities, as our jobbers have heretofore done, and in fact still do, they will soon compete with them in their own market.

Despite the annual producing capacity of the Chicago organ factories was estimated at 30,000 to 33,000 at the close of 1890, a further material enlargement has been made by additions to old factories and the erection of a number of new structures of enormous size. These have also been equipped with the most improved and expensive plants, and although the output of the year under review was larger than that of any preceding one, the coming 12 months are expected to see a material increase in the number of instruments made and sold.

The manufacture and sale of miscellaneous musical instruments and collateral lines of articles handled by the music trade were on an increased scale. The demand for superior goods being a marked feature, and while many articles were sold on very close margins, the general result of the 12 months' trade is regarded with a fair degree of satisfaction by establishments that keep their business well in hand.—Chicago "Inter-Ocean."

Remenyi and a Bit of Violin History.

THE celebrated violinist, Edouard Remenyi, is now visiting this country on a concert tour and was cordially received by his numerous enthusiastic admirers in Boston.

He seems to have lost none of his former vigor, and really looks no older than he did 10 years ago. He is very temperate in his habits—eats no meat, drinks no wine or any other stimulants, and never tires of playing or talking of his favorite instrument.

A somewhat amusing little incident occurred while he was dining with Mr. Calvin Baker, violin maker, at his residence in Maplewood, with whom he was staying for a day. Mr. Baker has a very fine white English setter dog, of which he is very fond, named "Stradivarius," and calls him "Strad" for short. "Strad" took his place as usual on the floor by his master at the dinner table. Remenyi seemed greatly pleased with the dog, and while feeding him from the table, inquired his name.

Upon being informed that he was named after the great violin maker, Stradivarius, he exclaimed, "Well, I never had the honor of dining with the great Stradivarius," and then related some very interesting history concerning this great master that perhaps is not generally known, that Stradivarius made his first violin when 16 years old, and his last one when he was 93.

This fact, he says, he has from good authority. That he also had 40 to 50 men at work for him; and that he worked himself constantly from the first day of January to the

thirty-first day of December, and accumulated a fortune in the business of violin making. So rich was he that it was a common saying, "As rich as Stradivarius." So, as a matter of course, he must have put out a vast number of instruments during his 77 years of constant work; and would it be strange that there should be thousands of them in existence at the present time, and that good, well preserved specimens are really not so rare as dealers would have us believe.

It is a notorious fact that no sooner does any person outside of the profession become the possessor of a "Strad," or any other make of Cremona violin, than disreputable dealers set up the mad dog cry of "spurious;" and there becomes a common doubt of the genuineness of almost anything in the shape of an old violin; and any well authenticated specimen of the great master's work is held at fabulous prices, beyond the reach of most musicians.—The "Leader."

Ah, There!

TWO men, giving the name of Haines, registered at Davern's Hotel, at Peru, a small village 9 miles from Plattsburgh, on Monday. They made special rates with the hotel keeper for a stay of a few weeks, during which they were to canvass the country towns, selling pianos. The same afternoon they called on Peter Lapham, a farmer, and told him that they would make him a present of a \$500 piano if he would be the means of selling four other pianos for them. Lapham agreed to do the best he could, but they wanted a contract and finally persuaded him to sign one. When the farmer started in to get his spectacles to read the contract one of the strangers told him not to bother and proceeded to read it for him. The other tore off the duplicate and handed it to Lapham's wife who read it and put it away for safe keeping, while Haines retained the original. Lapham and Haines worked all Monday afternoon canvassing in the neighborhood. Yesterday morning the strangers did not appear, but Lapham suspected nothing wrong until he learned from the hotel keeper that they had paid their bills and left. Upon further inquiry he ascertained that instead of signing a contract to help sell pianos he had signed a note for \$500, which the men lost no time in having discounted in a nearby bank.—"Recorder."

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending November 30, 1890.....	\$84,808
" " " 30, 1891.....	89,865
Eleven months ending November 30, 1890.....	1,385,410
" " " 30, 1891.....	1,014,104

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.	PIANOS.	ALL OTHERS AND PARTS THEROF.		TOTALS.
			No.	Value.	
Month ending November 30, 1890.....	1,873	\$141,880	57	\$30,568	\$175,696
Month ending November 30, 1891.....	1,414	86,383	91	94,705	186,885
Eleven months ending November 30, 1890.....	12,132	790,841	594	106,949	1,385,847
Eleven months ending November 30, 1891.....	11,974	766,583	704	905,739	1,100,310

Don't Think Much of Either.

NEWARK, Ohio, January 18, 1892.

Editor's Musical Courier:

What do you think of the Swick piano and a teacher that would recommend it? An answer to this in your MUSICAL COURIER will greatly oblige, yours very respectfully,

A. L. RAWLINGS, Box 924, Newark, Ohio.

—Mr. Adonijah White, who died recently in Boston, was a very worthy man. He was for 17 years belly board maker for the late Jonas Chickering, and worked for Hallett & Cumston and other piano manufacturers in Boston. The last 11 years he worked for Daniel Morris at belly board making, until his death, the result of pneumonia. He was 77 years old.

J. RAYNER,

MAHOGANY

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Veneers for the Piano and Organ Trade.

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THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

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— DEALER IN —

Old Violins, Guitars, Mandolins, ELECTRIC BANJOS, Banjourines, Banjorettes, Florentine Strings, Bows, Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED REPAIRED, &c.

About Salesmen.*Editors Musical Courier:*

WE see as salesmen that your columns often refer to our employers and the different pianos, &c. This we read pleasantly, and for one I should like to hear from my brother salesmen. We are the material that either makes or loses. We can sell anything from a rattletrap to a grand—by our talk we can influence the profit, the kind of make, or, in fact, we are the key to our employer's success. Why do you not give us a space for instruction as well as interest, for we like to hear of the success of others—it stimulates to harder work. The inclosed led me to count my personal sales since returning to Mr. Heppes—April 20, 1891, to January 1, 1892—133 (one hundred and thirty-three)—averaging good prices. When making a sale I am very particular to inquire (in a precautionary way) about the references, landlord, length of time living in the house and if a party has paid rent for a year I can place a piano. I am very fortunate with the time sales, and believe it is because I try to size up the purchaser first—and if any doubt, look into it well first. This saves expense and trouble. Very truly,

WM. J. STREET, Philadelphia, Pa.

To Mr. Street it is necessary to reply that the columns of THE MUSICAL COURIER are always open to communications from salesmen upon any subject that may be of interest. There are many experiences, ranging from instructive to ludicrous, that might be published if it but pleased the salesmen to send them in. An annual competition between salesmen might be inaugurated and a valuable and honorary prize offered, grading the competition by the population of the town in which the men work. There are countless matters that could be opened for free discussion among the men most interested, and there is no doubt but that such discussion would be profitable to all concerned.

The clipping which Mr. Street refers to as an inclosure is that stating that one salesman of the New York branch of the B. Shoninger Company sold in 1891 104 pianos. Mr. Street states above that from April 20 to January 1 he sold 133. If anyone can show a better record than this his statement will be published.

THE MUSICAL COURIER has a great number of subscribers among the retail salesmen, and it would like to have a great many more. The average retail man is so closely confined to his wareroom duties and comes so little into contact with the piano business, aside from the pianos that he is told to sell, that it is small wonder if he becomes in time limited in resource, narrow minded and hampered. A careful perusal of these columns once a week will keep him informed as to all that is going on in the trade at large, as well as what is happening with the particular pianos that

he handles, and will give him a liberal education in the piano business in all of its many phases. Any salesman who is ambitious to improve his condition, to have his salary increased, to make himself more valuable to his present employers or of increased value to some other house, must keep posted. He must break out of the confines of the showroom, must know not only what he is selling himself, but what his rivals are selling and what they amount to. He can fortify himself in his own lines by establishing a running acquaintance with the doings of the manufacturers whose pianos or organs he is called upon to show, and he can fortify himself against his competitor by knowing just what his competitor is talking about to customers.

Any salesman who does not follow these matters is behind the times, and if he goes along for five or ten years at the same old salary he has but himself to blame. The salesmen who are well known and successful are without exception men who as a matter of business as well as pleasure read THE MUSICAL COURIER every week.

Mason & Hamlin in Wisconsin.

M R. H. STROUD has been promoted to the general agency of the Mason & Hamlin Piano and Organ Company for Wisconsin and Northern Michigan, having entire supervision of agencies. The Mason & Hamlin Company are fortunate in securing such an indefatigable and earnest worker as Mr. Stroud, as he has placed the Mason & Hamlin pianos with a very large number of our leading musical people and professional musicians of this part of the State, who are unsparing of praises of this wonderfully perfect piano.

An amusing incident occurred a short time since. A party entirely unacquainted with the merits of various pianos in the market that wished to purchase a good piano called upon Miss —, one of our well-known leading musicians, to get her opinion of pianos and the Mason & Hamlin in particular. The young lady was so enthusiastic in her praises of the excellent qualities of the Mason & Hamlin piano that the party (to the young lady's great chagrin) accused her of being an agent and directly interested in the sale of those instruments.

The prediction made by eminent authority several years ago after the first introduction of the Mason & Hamlin piano, that "the ancient pin block piano must go," seems to be verified, since which time a large number of prominent musical conservatories and artists have discarded all others and now use the Mason & Hamlin exclusively. The immense and growing popularity of this perfect piano is well illustrated in the fact that the Chicago Conservatory of Music in the Chicago Auditorium, the Western College of Music, of Grand Rapids, Mich., and the Bloomington, Ill., College of Music discarded other makes of eminent pianos

and purchased about 25 Mason & Hamlin pianos in 1891. Be it remembered that those schools are among the very best in the world, and employ none but the most proficient artists that graduated from the best music schools of Europe. Truly a great success for American ingenuity and American manufacture.—Oshkosh "Times."

Jacob Doll All Right.

JACOB DOLL is a manufacturer of piano cases at 402 East Thirtieth street. In February, 1890, August Pfraum was in his employ, operating a planing machine. He went to the grinding stone, which was operated by steam, to sharpen his knives, and the belt fell off the pulleys. While endeavoring to adjust the belt the pulleys slipped, and in slipping encircled his right arm, and the force of the machinery tore the arm out of the socket.

He was taken to the hospital and became permanently injured and unable to earn a livelihood for his wife and children.

He sued Mr. Doll in the Superior Court to recover \$20,000 damages. Judge Alfred Steckler, who defended Mr. Doll, moved for a dismissal of the case on the ground that no negligence had been proved against the employer, and that the injury was the result of an unavoidable accident, for which there could be no recovery. Judge McAdam so held and dismissed the complaint.

Recipe for Making Ivory.

NATURAL ivory is composed of tribasic phosphate of lime, magnesia, alumina, gelatine, albumen and calcium carbonate. Many attempts have been made to make an artificial substitute, but until recently they have proved unsuccessful. The process is, briefly, to treat quicklime with sufficient water to convert it to a hydrate, adding to it, however, just before it becomes completely hydrated, an aqueous solution of phosphoric acid, and while thoroughly stirring incorporating small quantities of calcium carbonate, magnesia and alumina, and finally the gelatine and albumen dissolved in water.

Thus is obtained a plastic, intimately mixed mass, which is set aside to allow completion of the action of the phosphoric acid upon the chalk. A day later, while the mixture is still plastic, it is pressed into the desired form and dried in a current of air about 150° C., and after being kept for three or four weeks becomes perfectly hard. The proportions, which can be colored by the addition of suitable substances, are quicklime, 100 parts; water, 300 parts; phosphoric acid solution (1.05 specific gravity), 75 parts; calcium carbonate, 16 parts; magnesia, 1 to 2 parts; alumina precipitated, 5 parts; gelatine, 15 parts.

The representatives of a piano and organ manufacturing firm are in the city and are negotiating for the lease of the refrigerator factory building on the North Side. In case the firm can secure the lease of the building, which seems now very probable, they will move their factory here.—Findlay, Ohio, "Republican."

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without the **BANG=BANG**

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BRIGGS

WITH THE SOFT-STOP
WITH THE SOFT-STOP
WITH THE SOFT-STOP

In Operation, Perfect!



IT NEITHER

Spoils Quality of Tone
Alters the Touch
Interferes with Action

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Manufacturers of GRAND and UPRIGHT PIANOS,
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C. H. DITSON & CO., 867 Broadway, New York.
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Nashville, Memphis, Tenn.
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you to remember when
you want a good Piano.

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Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in
this line and music for different instruments my house stands unapproached in this country. Catalogues will
be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every
thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality
only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSER (Berlin), Boehm System Flutes;
COLLIN-MEZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instru-
ments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suess Celebrated Violin Bows.

BERTELING'S NEW SOLO B♭ CLARINET.



Flutes, Clarinets, Oboes, &c. Boehm Flutes a Specialty.

Best Instruments in Existence. Utmost Satisfaction Guaranteed. Correspondence Solicited
Established 1848. T. BERTELING & CO., 177 Bowery, New York, U. S. A.

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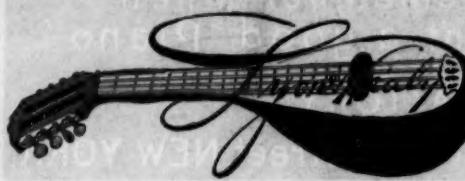


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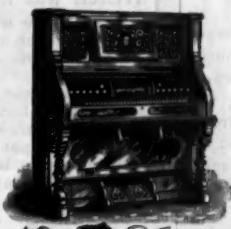
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Mr. Steinway's Subscription.

THE appreciation shown in Chicago of Mr. William Steinway's personal subscription of \$20,000 to the world's fair has by no means abated, the latest manifestation coming in the shape of an editorial in the Chicago "Daily Herald."

It is exceedingly gratifying to see the citizens of New York city, even at this somewhat tardy date, taking an active interest in the success of the world's fair. But while our people heartily thank New York city for what it is now doing, it must be confessed that they still have an exceedingly warm place in their hearts for those who were friends when friends were not so plentiful. Notable was the case of William Steinway, who more than a year ago, and even before the Chicago people had all done their duty, subscribed \$20,000 to the world's fair. Mr. Steinway is the president of the great piano house of Lyon, Potter & Co., on Wabash avenue, the other stockholders of which are George W. Lyon and Edwin A. Potter. Independent of Mr. Steinway's personal subscription, Lyon, Potter & Co. became one of the most liberal local subscribers. The firm has been in business but two years, but with rapid strides has reached the point where it now stands—second to no piano house in the West. While they carry leading makes of pianos their specialty is the "Steinway." Their sales of the Steinway the last 12 months have been enormous. The rate of increase in sales of this piano was much greater last year than any other make. This is accounted for by the universal and unexampled prosperity of the country and the axiomatic fact in trade that when prosperous the people always buy the best.

Reply to "Musicus."

Editor's Musical Courier:

GENTLEMEN—The article by "Musicus" on Mechanical Instruments in your late issue reminds one of Aesop's fable of the mountain in labor. The ponderous tone of its movement and diction at the inception, the high expectations aroused by the magnitude of the subject to be handled, all culminating and ending finally in something that dwindles to the dimensions of a little mouse, bear out the similitude.

It shines out very clearly through this article that Mr. "Musicus," like some others who have entered the field to battle against (what they term) mechanical instruments, has his own private axe to grind; therefore it is not at all necessary to their purpose that they should have any precise knowledge of the different instruments they are pleased to term mechanical; it suits them much better to create in their imagination a mechanical instrument and then proceed to punch as many holes into it as they can.

The writer is happy in being the owner of an excellent "Æolian," an instrument which is under the ban of "Musicus" and of some others whose sole concern we are desired to believe is the musical welfare of the world. As to that instrument, at least, he certainly betrays his ignorance of the subject on which he pretends to enlighten others. It is as much under the control of the player in all the elements of expression as any piano or common reed organ ever constructed.

"Musicus" seeks to impress us with the vast importance of correct musical interpretation of all kinds of music. Who disputes it? But what has that to do with the matters of which he writes? Those polemical battles, filling volumes, show us that doctors differ as to what is correct; now who shall decide? After all, it is not the doctors or the deeply learned in music, but the mass of technically uneducated though tasteful listeners that are the jury to finally decide.

"Musicus" appears to have settled to his own satisfaction (however wide of the fact) that all mechanical instruments render the interpretation as well as the music, and having so settled it, it is probably of little use to inform him that the "Æolian" interprets nothing, that the music it renders from any composition is not "based purely and if possible, absolutely upon the action of mechanics," but precisely the opposite. It differs mainly from other instruments in a new and better arrangement of mechanical details, bringing the instrument under the control of the performer to an extent which has surprised and delighted several of the best organists of this city, but the performer is in every case the interpreter. So long as "Musicus" confines himself to pompous paragraphs and stilted generalities he makes fair progress, but when he enters on a statement of mechanical particulars he betrays his woeful ignorance of what everyone making any pretense to a knowledge of music or musical instruments should know something about. What a terrible defect he has discovered—

"the instruments are nearly all five octaves and music originally written for orchestra or the piano is brought forcibly into the condensed limits of five octaves!" Will this musical genius and expert tell us if five octaves is not in every case the full organ scale from Trinity Church organ to a single set reed instrument, but in all of them capable of being extended by additional sets of pipes or reeds to cover every note that can be played in an orchestra if required? If any of these organs are limited in compass it is a question of expediency or price, not of principle.

The placing of this article of "Musicus" in your columns brings the two ends into juxtaposition and shows but a line between the sublime and the ridiculous, but like the scorpion the sting is in the tail, and, alas, it is but a vulgar, mer-

cenary sting after all. Somebody is making money and "Musicus" is not profiting thereby, and it may be in suffering to some extent. Is not this sufficient to cause him to open his high toned but rather illiterate vials of wrath?

Mr. "Musicus," there are differences of detail in the various mechanical musical instruments; and the underlying principle is not the same. When you have thoroughly informed yourself of the existing differences, and are ready to "nothing extenuate, nor set down aught in malice," your criticisms may be read with attention and respect instead of provoking a smile. Yours,

TIMBRE.

Briggs of Boston.

AS there are pianos and pianos, so are there finishes and finishes, designs and designs. In the Briggs pianos, which we have again critically examined, we find the same attention to exquisite detail and finish characteristic of the refinement incessantly studied by this progressive firm.

Elegance in the designs of piano cases is of paramount importance, and too few manufacturers devote sufficient regard to a branch of their work which is the first to attract a purchaser's notice. A handsome case puts a customer *en rapport* with the instrument shown, and in the Briggs piano artistic and harmonious outlines are made an earnest study, the firm recognizing the importance of first impressions being generally the best, as well as the most lasting. The drawing of graceful outlines is quite as easy a matter as the forming of incongruous and inharmonious forms, and in the Briggs piano careful conservation of this principle is evident. By the adoption of this cardinal feature in architecture these pianos display artistic merits which reflect credit upon the judgment and good taste of the makers.

The great care exercised in every department of the Briggs factory is demonstrable to the layman as well as the professional musician. It stands out so clearly as to be unmistakable.

We have many times commented upon the accuracy and delicacy of measurement and the scientific study manifest in the scales of the Briggs pianos, yet frequent minute improvements are instituted, all tending toward the refinement and unifying of tone production. Success can only be attained by constant thought and the putting of thought into practical form, and Mr. C. C. Briggs, Sr., a scale draughtsman of marked originality and a piano maker of scientific attainments, never pauses in his pursuit of the piano manufacturer's ideal—perfection.

The Piano in the Flat.

How a Chicago Man Stopped Its Music with an Old Tin Can.

[Chicago "Tribune."]

THERE was a man who lived in a building where there were several flats. In one of them—directly under the man aforesaid—was a family that was musically inclined. This family had a piano, and the mistress of it was a novice in the art of producing such sounds from the instrument as would charm a savage or a civilized breast. But she had an industrious ambition to learn, and the way her fingers would wander over the keys was a torment to the occupant of the flat just above referred to.

In the gloaming, in the first watches of the night, and up to the hour called midnight, the novice labored with a zeal which had it been hitched to the Pyramids would have turned them over. And then as the birds began to twitter in the morning, her nimble fingers were again employed on the ivory, and her husband, either under the impression that she could play or believing she would learn, always stood by her and encouraged her in the work.

The man who lived in the other flat lost his sleep, and with that his patience became unchained, and he got nervous, and from that he fell into neuralgia, and then the sunlight left the world, and he would even read the funny man's paragraphs and mourn. He laid awake at nights trying to think of some device which would stop the noise.

One afternoon he smiled. The old flush of happier years returned to his cheeks and the light came back into his eyes.

He stood in with the janitor—one of the most difficult things known among tenants—and upon him he prevailed to build a fire in the basement. There were radiators throughout the house. When the steam had got under headway the man took a long rubber tube and attached one end of it to the thingamajig on the radiator, which sizzles when the steam is under headway, and the other end he put in a big tin pan, which he located where it would do great good.

Simultaneously with the fingering of the keys of the piano the steam was turned on the radiator, and then it went on a frolic through the rubber tube and thence to the tin pan. This caused the tin pan to hop up and dance and bang about like one of the musical instruments with which a medium performs his tricks for greenhorns.

The noise of the keys would cease, and then the tin pan settled down to quietude. When the restless ambition of the musically inclined woman again disturbed the keys again would the tin pan get the jimmies. This continued until the musically inclined woman began to lose her appetite and the husband sat up of nights looking for spoons.

One day they moved out and told their friends that the flat was haunted. The man who owned the rubber tube and the tin pan raised a new crop of hair on the bald spot of his head. He raised a new set of teeth, and his rotundity increased to such proportions that he was offered the nomination for the office of alderman, which he refused, for he was now a happy man.—New York "News."

Steinway in the West.

IT is just about two years ago that the "Steinway" received recognition in England in a way most gratifying to its manufacturers. In fact, the year of 1890 was productive of honors given to this famous instrument which no other American piano has ever received. In the early days of that year Messrs. Steinway & Sons, of New York, were appointed piano manufacturers to the Queen. In June, the same year, they were informed that they had been appointed piano manufacturers to Her Royal Highness the Princess of Wales. The following October they were informed that they had been still further honored by the appointment of piano manufacturers to His Royal Highness the Prince of Wales. These successive appointments show a unanimity of judgment and conclusively prove that it is practically the unanimous opinion of all great English musicians that the Steinway piano is the best and greatest piano made in the world.

In this country that judgment had been passed by the people years ago, and, furthermore, I have seen from time to time that this judgment has been strengthened among all the leading musicians of this country.

It was only yesterday that I saw the following extract in the Bloomington "Pantagraph" of the 13th of January, which showed to me very clearly the estimation in which the Steinway piano is held: "A Great Transaction—The Biggest Deal in Musical Instruments Ever Made in the State of Illinois Outside of Chicago—Lyon, Potter & Co., of Chicago, sell to the Wesleyan College of Music Steinway Pianos to the Amount of \$7,250." These were the head lines, and then followed: "The College of Music is nothing if not first class. Four or five years ago Messrs. Skinner & Gray came to this city and found musical affairs in anything but a flourishing condition. Musical taste was undeveloped and the general public showed very little interest in musical matters. Since that time the cause of music has had a wonderful growth, and the music department of the Wesleyan has become so strengthened and enlarged under the direction of the two enterprising directors that the school now numbers over six hundred pupils and is considered the fourth largest school in the United States.

"This wonderful and rapid growth is phenomenal, and in selecting the Steinway piano to use in the school the directors have displayed their usual push and energy in placing the best piano in the world in their institution.

"There were several other firms in the field which were anxious to furnish the college with pianos, but after careful consideration the directors decided, regardless of expense, to adopt the Steinway pianos and make their school second to none."—Chicago "Sunday Herald" January 17.

Newby & Evans.

AN EXCELLENT principle is *Ne tentes, aut perfice*. In other words, if a thing is worth doing at all it is worth doing well. These are dicta of such superlative strength and wisdom that they may be accepted without qualification or reservation. Without, perhaps, formulating their plans in so many words the inspiring policy of Newby & Evans is fixed upon this firm basis. In the first place they began well, and on plans which carefully carried out insured success. In fact, the resolution studiously to watch each venture has been the leading cause of their striking success. Both young men, their temperaments, thoughts and motion supplemented each other admirably. The rapid strides they have made in the past few years show that nothing was left to chance, but is the result of carefully matured and well grounded plans. Nothing has been too small to escape vigilant attention, and nothing has been too great for them to attack with the assurance born of self reliance.

From a small beginning of a few years since has been created (the words are used advisedly) a steady volume of trade, which the members of the firm have reason to view with complaisance and satisfaction. Determined to produce pianos of meritorious quality, they have succeeded in doing so. Determined to find a market for the pianos, they have also done that. Determined to secure the esteem of competitors, as well as friends and supporters, they have accomplished that as well. Throughout the entire country the Newby & Evans pianos are recognized as desirable factors among many conflicting surroundings. Constructed in a thoroughly sound and durable manner, and with most pleasing quality of tone and finish, the pianos are justly popular among enterprising agents everywhere.

Mr. Newby's practical and theoretical knowledge of his art has been of immense service to the rising—now risen—institution, while Mr. Evans' business methods and personal characteristics have done much to bring about a cordial affiliation with a great number of agents, who from mere purchasers of a desirable entity have developed into firm friends.

The business of the firm for the year just closed was highly satisfactory, and the demand for their pianos at the present time predicates assurance of the continued success they so thoroughly deserve.

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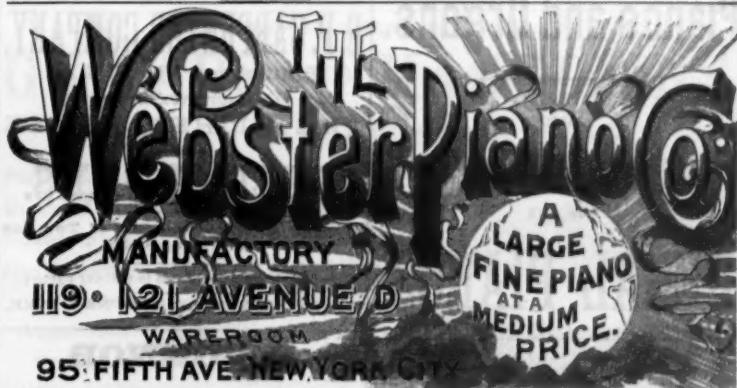
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 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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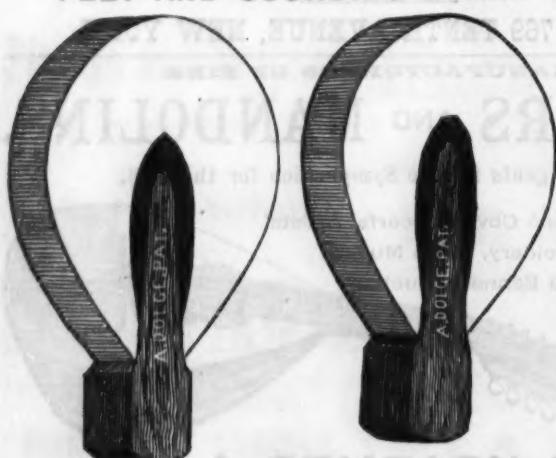
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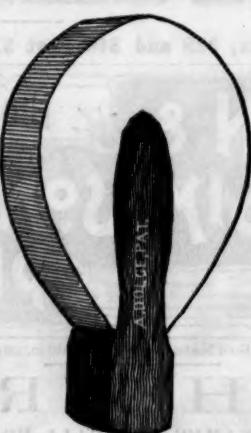
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